HET NIEUWE WERELDBEELD

DOOR

DR. M. H. J. SCHOENMAEKERS

UITGAVE VAN C. A. J. VAN DISHOECK
TE BUSSUM IN HET JAAR 1915.

THE NEW WORLD-IMAGE

BY

DR. M. H. J. SCHOENMAEKERS

FIRST ENGLISH EDITION
2024

PUBLISHED BY C. A. J. DISHOECK
IN BUSSUM IN THE YEAR 1915.

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L.S. [1]

In the fourth edition of *The Faith of the New Human*, I wrote, among other things:

"In *Man and Nature*, I began to design the new image of objective reality, as it must, in essence, grow—as both an inner and outer act of the new personality. I will deepen, broaden, and render it more precise in a subsequent work, in which the new world-image aspires to attain verifiable accuracy, consciously seen-through reality, and ... exact beauty."

This work I present to you now.

It contains a series of course lectures on "positive mysticism" or "formative mathematics," which strives, through *intellectual* rigour, toward formative *rationality*. I had asked all those who participated in the course to be constantly and informally engaged by posing questions and participating in open debate. My listeners did not disappoint me. In many courteous debates, I learned a great deal from them. Through this, they contributed significantly to this book, and I am sincerely grateful to them for it.

M. SCHOENMAEKERS.

Laren, July 1914.

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1 *L.S. = Lectori Salutem = "To the reader: Greetings"*

TYPOGRAPHICAL ERRORS.

On page 11, line 10 from the bottom, *veronderstelt* appears instead of *vooronderstelt*.

On page 13, line 12 from the top, the dash after *ineengedachte* should be removed.

On page 23, line 8 from the top, *een Leven-zèlf* appears instead of *het Leven-zèlf*.

On page 88, line 8 from the top, *de verklaring* appears instead of *de moderne verklaring*.

On page 90, line 10 from the top, insert *te aanschouwen* between *niet* and *als*.

On page 114, line 2 from the top, *onmiddelpuntig* appears instead of *ommiddelpuntig*.

On page 119, line 6 from the bottom, *planten* appears instead of *planeten*.

On page 125, line 2 from the top, *die* appears instead of *de*.

On page 165, line 3 from the top, *voorstellen* appears instead of *voorstelling*.

On page 166, line 8 from the bottom, *plastisch-zelf* appears instead of *plastiek-zelf*.

On page 168, line 9 from the top, *wijze* appears instead of *wijzen*.

On page 173, line 2 from the bottom, a comma is missing after *geoefend*.

TRANSLATION EDITOR'S NOTE

All typographical errors listed in the original 1915 edition have been carefully corrected in this edition. The text has been preserved in its entirety. All green text is the translation editor's commentary.

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FOREWORD

POSITIVE MYSTICISM.

In this course we wish to behold the mystery of nature. That means: we wish to see through nature in such a way that the inner construction of reality is revealed to us.

But what does this mean: the inner construction of reality? What is inwardness (*innerlijkheid*), and what is reality?

The *inward* (*innerlijke*) must be distinguished from the *internal* (*inwendige*). The "internal" is hidden from our eyes by its outer covering and can be made visible by removing or peeling away that outwardness. Thus, for example, the skeleton is an internal aspect of the human being: cut a human body open, and the skeleton becomes visible. The "inward", however, can never be made visible by removing an outwardness; on the contrary, it becomes beholdable precisely at the outermost outwardness or "surface". At the surface the inward becomes beholdable if we are able to behold that surface correctly, precisely, and entirely naturally. For the natural surface of a reality is the natural and complete expression of its inwardness. The inward life of a human being, for example, cannot be made visible like the skeleton by opening the surface of the body, but only by

seeing and allowing that body's surface to be seen correctly, precisely, and entirely naturally. Good portrait painters understand this well: they reveal to us the innermost life of their model by teaching us to see the outward gesture (the glance of the eye, the features of the face, etc.).

The "inward" of a being always remains a mystery or hiddenness, in the sense that it can never be brought forth merely by removing a covering. Yet this mystery is never an "artificial" or "forced" secrecy. No—it is to be beheld; it *offers itself* quite naturally to being beheld, but on the strict condition that we are able to see its surface intact, as the expression of its inwardness.

There would be much more to say about the subtle distinction in Dutch between "the inward" (which relates to the "outward" ("*uiterlijke*")), and "the internal" (which relates to the "external" ("*uitwendige*")). But for now, this is sufficient. We have also asked what "reality" is, and for that reason I must briefly point out another subtle linguistic distinction, one we will return to frequently: the distinction between *zakelijkheid*, *werkelijkheid*, and *waarheid*.

"*Zakelijkheid*" is "thingness" or "objecthood", and everything that characterizes it as "merely" an object or a thing—a lifeless object, a lifeless thing. "*Werkelijkheid*" however, is objectivity insofar as it

acts, insofar as it moves, insofar as it lives—insofar as there is a living relationship between its various parts and the human being who comes to know it. And *waarheid* is that same reality insofar as it has come to positive consciousness in the human being. [1)]

The entire purpose of this course will therefore be to let reality within us come to consciousness, and specifically to *positive* consciousness, which can express itself in a *controllable* way.

And how does reality come to positive human consciousness, or truth, within us?

For the present we must answer: through *positive-mystical* beholding, that is, through a beholding which

1st. beholds the mystery, the "inward" of objectivity and not the "internal", and which

2nd. beholds *positively*, that is, to sharp determination, which can be verified by any human with a desire for truth and sufficient development.

I will elaborate on this answer in this Foreword, which will deal specifically with positive mysticism. But we already know this much: mystical beholding beholds inwardness and outwardness, and not internalities or externalities, which are merely thinghood (*zakelijkheid*) and not living reality (*werkelijkheid*). Mystical beholding certainly does not see mere thinghood. Insofar as something remains for us only a “thing” or an “object”, we have only

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1) Schoenmaekers’ key terms—*zakelijkheid*, *werkelijkheid*, and *waarheid*—mark a progressive deepening of reality rather than different kinds of knowledge. *Zakelijkheid* denotes reality reduced to mere thinghood: isolated, lifeless, and treated as a “thing” or “object.” *Werkelijkheid* denotes reality as living and relational: that which works, moves, and exists in lawful relation (*verhouding*). *Waarheid* is that same reality insofar as it is consciously realised in the human being through beholding (*aanschouwing*). The distinction is between the dead, the living, and the consciously realised. In what follows, these terms are rendered respectively as *thinghood*, *living reality*, and *realised truth*.

its factuality to “ascertain”, apart from all "formative manifestation" (*beelding*). And that certainly has nothing to do with mystical *human* life. But as soon as an objectivity begins to live for us and acquires direct value for us as living human beings, we must see something deeper and more inward than mere factuality. Then we must be able to behold *living reality* (*werkelijkheid*); we must be able to behold *life*. That life must become *truth* within us, and this happens only through mystical beholding. Allow me here a Dutch play on words, because it is so exact: whoever remains outside all mystical beholding "forsakes" (*verzaakt*) the true, living reality. And conversely: if we do *not* "forsake" (*verzaken*) the true, living reality, it must finally become truth within us through beholding—through the beholding of inward reality, through the beholding of the mystery of reality—in short, through “mystical” beholding.

If I see living reality so intimately bound up with mysticism, I am not in the least inclined to advocate a “reconciliation” between mystical beholding and intellectual positivism[1)]—a reconciliation in the sense of a compromise between faith and science. So long as there can be any talk of a “reconciliation” between our inward mystical stirring (*ontroering*) and our controllable, intellectual, positive opinions,

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1) Intellectual positivism (*verstandelijk positivisme*) predates—and should not be confused with—the later philosophical movement of logical positivism. In the Netherlands of the early twentieth century, *positivisme* commonly denoted scientific, empirical, and anti-metaphysical modes of thought in the spirit of Auguste Comte. Although Mathieu Schoenmaekers shares with this current a concern for order, law, and objectivity, his work departs from it at a decisive point: rather than limiting knowledge to observable fact, he seeks insight into the formative relations (*beeldende verhoudingen*) that underlie reality. Positivism thus functions, for Schoenmaekers, less as a source than as a horizon—one which he reworks into a metaphysical account of formative law.

so long our mystical seeing and our positive intellectuality are not yet wholly one life. And where mysticism and positivism are not wholly one, they will necessarily contradict each other; they *must* do so. Any reconciliation between them is a compromise, a yielding that betrays a lack of inward honesty and openness. Positivism will, *to begin with*, call all mystical beholding unreal, fanatical, even deceitful. Mysticism will, to begin with, reproach all positivism with coarseness, even with sacrilege. *That is good*: let that struggle be fought, and do not attempt to bring about an artificial reconciliation. Artificial reconciliation is dishonest. When the struggle between positivism and mysticism has been fully fought out, mysticism will finally prove to be positive, and positivism will be through and through mystical—and then no reconciliation will be needed. Where two are profoundly one at heart, reconciliation has no meaning.

An example may clarify what I mean. What has "modern theology" sought to do, and was what it did truly right? Modern theology was born in a time when the old Christian doctrines could no longer withstand the criticism of science. It arose when doubt began to be cast upon the historical authenticity of the Gospels, and especially upon the divinity of Jesus Christ. Modern theology acknowledged

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that doubt and sought to save faith (which in essence is mystical inner stirring (*ontroering*)). How did it attempt to do so? It let go of something of strict orthodox belief, and it let go of something of strict, positive science. Faith was to yield something, and science was to yield something, and thus both might live together in tranquil peace: science would satisfy the needs of the intellect, and faith would satisfy the needs of the heart. All this sounded very appealing—"reconciliation" was the watchword. Yet if we listen quite without prejudice to the promise of that reconciliation, we cannot but hear something dishonest in it. By the word "dishonest" I do not, of course, mean dishonesty in the ordinary sense. We may readily regard the modern theologians as thoroughly honest, upright people, who meant well both by the faith of their congregations and by science. And yet there was a lack of a higher, inward honesty: a failure to recognise fully and openly the nature of human religious faith, and the nature of the human intellect. It was a kind of appeasement of human faculties which are by their very nature "absolutist," which cannot yield, which cannot relinquish anything of their claims without denying their own nature. *Faith is irreconcilable, so long as it remains honest*. The cruelty of the Inquisition and

the (burning) stake is no accident in the history of faith, but an expression of the nature of faith, which is irreconcilable so long as it does not conceal its own character. *The intellect too is irreconcilable, so long as it remains honest*. The intellect simply cannot, honestly, submit to a contradiction. Nor can it submit to what is not understood, where there is still hope that the uncomprehended may one day be understood. Where faith and intellect, more deeply seen—where mystical seeing and positivist intellectuality—come into conflict, there they cannot honestly be reconciled; there their absolutist character will drive them into a struggle to the death. And then both modes of seeing will ultimately be lifted into the higher unity of positive mysticism—or one of them will, for the time being, have to give way and submit, absolutely, without evasions. A clear example of such submission is found in the Catholic Middle Ages, where science was unashamedly called the ancilla theologiae, the handmaid of theology. Another example, perhaps less familiar to us but in fact even more striking, is Buddhism. The Buddhist sees the concrete reality around him; his mystical seeing comes into conflict with it, with the radical consequence that he simply denies that reality. "The sensuously perceptible reality is illusion", he says, "nothing but

illusion; colour and sound and all matter are illusion, *because my mystical seeing requires it to be so*." See—*that* is an example of the absolutism of mysticism, and whoever has truly taken such an example into himself will no longer plead for a "reconciliation" between mysticism and positive knowing.

No—not reconciliation between mysticism and positivism, but unity!

Against this it may at once be said: mysticism and positivism live in two different human faculties. Mysticism lives in feeling, positivism in the intellect. How then could mysticism and positivism become one?

It is true that mysticism lives in feeling, and mature mysticism lives in mature feeling, which must be called "will."

It is true that positivism lives in the intellect, and mature positivism lives in the mature intellect, which bears the name of "reason."

Because mysticism and positivism live in these different faculties, they cannot be *identical*. But this does not exclude their unity—their living, organic unity. My head and my hand are not "identical" either. But if my hand realises an act of will that takes place in my head, then head and hand are one—organically one.

So it is: mature mysticism and mature positivism are not identical, but one—organically one.

More precisely stated: a mystical view of life,

if it remains consistent, will ultimately express nothing other than pure, positively verifiable reality.

Is that true? That will have to become evident in the course of what follows. We shall, for example, at the appropriate time, give a positive-mystical explanation of fundamental forms of nature, and then we shall recognise that positive-mystical beholding alone can give us a verifiable, living *insight* into natural forms, whereas merely causal explanations can never offer us more than an inspection (*inzage*) that remains confined to *thinghood* (*zakelijkheid*), to the internal and the external, and never reaches the inward and the outward. Moreover, even now, in setting forth the pure *method* of positive mysticism, I shall be able to offer for your consideration how fully human, how all-human (*almenschelijk*), and therefore how *objective* that method is. I shall also, in discussing that method, be able to show that *positive* mysticism essentially presupposes *understanding*—exact understanding. But first I must give a further clarification of those two words: positive mysticism. I have assumed a vague notion of mysticism and a vague notion of positivism—and we all have such a notion. But that is not sufficient. If we are to proceed fruitfully, we must first form a *clear* conception of mysticism, and more specifically of *positive* mysticism.

Editorial Note: Here Schoenmaekers establishes his methodological foundation. Mysticism, if it is to remain true to itself, cannot remain vague or merely affective, but must become positively verifiable in its apprehension of reality. *Positive* mysticism alone reaches inwardness and outwardness—the living reality of things and its expression—whereas causal explanations remain confined to the merely internal and external, that is, to thinghood (*zakelijkheid*). His aim is to show that *positive mysticism* is both all-human (valid for every human being) and objective, precisely because it presupposes exact understanding: understanding that is clear, determinate, and in principle universally verifiable.

What, then, is “mysticism”?

The word “mysticism” is related to the Greek word mystery, which means “hiddenness.” Mysticism asserts, above all, that reality can never be disclosed by external treatment, but can be seen only insofar as it reveals itself in its natural expression or surface; that the essence of reality is therefore not a riddle to be solved, not a thing to be analysed, not an intelligibility to be understood, but a mystery to be beheld. A mystery, I say, *to be beheld*. For inwardness is not mere hiddenness, but a life that essentially conceals itself from all artificiality and just as essentially reveals itself to all naturalness. Hence a true love of the mystery of nature necessarily brings with it an aversion to all contrived obscurity.

We may define mysticism as: *the seeing of the mystery,* or *the seeing of the essence of reality, which is mystery*. I say: *seeing* of the mystery. The mystery, as such, can certainly never be understood, for it is the incomprehensible itself. But the mystery can indeed be beheld—clearly and distinctly beheld—so clearly that it stands before us as a reality which we see through to its deepest life-content. The mystery can indeed be beheld—beheld so consciously

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that we are able to construct its very essence from inwardness. Thus does the human being stand before all true beauty: he does not understand it, but he sees it, sees through it, beholds it, sees it through and through, and admires it.

As such, the mystery cannot be understood. From the moment that I were to understand the mystery—that is, from the moment that I had thought it apart and together into constituent "elements," or recognised it as nothing more than a link in a chain of causes and effects thought apart and together—from that moment the mystery would cease to be a mystery. In the same way, all beauty would cease to be beauty if, in attaining the highest knowledge of its essence, I had "analysed it into elements" or "explained it causally."

A human being must indeed have understood much before he can behold the mystery positively—that is, *in full consciousness* and *complete clarity*. Certainly, no dim vagueness is raised to *positive* beholdability without prior understanding. But that understanding is only a mediate preparation; it is no more than a provisional stage, whose function ceases when beholding itself takes place. As soon as the human being touches the mystery itself in a human way, all preparatory understanding falls silent, and beholding enters in—the beholding face to face.

Editorial Note: Schoenmaekers presents a two-stage movement of **knowing**:

- **understanding** (*begrijpen*)—including analysis and causal explanation—is a necessary but provisional preparation;
- **beholding** (*aanschouwen*) is the higher act, a direct, face-to-face seeing of reality's essence. The moment this beholding takes place, all preparatory understanding falls silent, and seeing itself begins.

And that beholding is in no way a "conclusion" of our understanding, no working-through of our understanding, but an entirely new knowledge, a "revelation." Thus, for example, we must first understand the meanings of the words that occur in a literary work before we can *consciously* recognise that work as literary beauty in its fullness. It is indeed possible to feel that beauty vaguely without this—through the vague charm of sound and rhythm—but the *conscious* recognition of literary beauty requires preparatory understanding. The vision of beauty itself, however, is not *understanding* but an immediate beholding that follows upon understanding and yet cannot be "derived" from it. In the same way, we must be able to think apart and together the various tonal figures of a musical composition before we can consciously receive that composition in its entirety as musical beauty. Again, it is possible to feel that beauty vaguely without this, but the fully *conscious* recognition of musical beauty requires preparatory *understanding*. That recognition itself, however, is not understanding but auditory beholding (*gehooraanschouwing*), which follows upon understanding and yet cannot be "derived" from it. So too must we be able to hold apart and together the lines of a formative work of art before we can *consciously* "see" that work in its entirety. That seeing itself, however, is essentially to be distinguished from all preparatory understanding.

Human understanding stands to human *grasping* as the provisional stands to the definitive. *Human* "grasping," however, is the act of a person taking possession of a reality. And of what reality do we, as human beings, have a *truly human* right of possession? Which reality can we enjoy as our own? *That* reality which is the object of our *beholding*—that which we see through to its inward life-content. Our hand is a symbol of human understanding and grasping. The palm of the hand corresponds to the human will: our will is the centre of all our life. The fingers of the hand correspond to our understanding intellect: just as our fingers feel, handle, and explore an object before taking hold, so our intellect understands before beholding; and just as the single palm unfolds into a multiplicity in its fingers, so our will unfolds into multiplicity in the analysing, dividing, understanding intellect. The closing of the hand after this handling corresponds to human beholding: just as, in the closing of the fist, the multiplicity of the fingers becomes one again with the single hand, so through beholding the human knowing becomes one again; through beholding, the human being stands once more as a unity of will and intellect before reality—*his* reality now. The unity of will and intellect

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is the consciously beholding human being, and his life is: positive mysticism.

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Not all mystical seeing requires this preparatory understanding. It is possible for a human being, solely by innate disposition and capacity, to behold the mystery of reality. But such beholding, however genuine, will not be *fully conscious* beholding in *complete clarity*; it will be poetry of greater or lesser power and depth, it may perhaps express itself artistically in particular taste and temperament, but it can never fully integrate itself with objectively verifiable reality. Such beholding, however genuine, can never make itself true—objectively true—for all human beings of sufficient development and a will for truth. For whoever wishes to establish a deeply human insight objectively, or in other words, to prepare another for a deeply human seeing, must first have undergone that preparation in his own life. We cannot teach others to conquer what we ourselves have obtained without any effort. In short: *unprepared* mystical beholding may indeed be genuine, but it is not *positive*. For the positive character of a seeing consists

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precisely in this: that it is fully conscious, completely clear, and verifiable by all human beings of sufficient development and a will for truth. That is why positive mysticism requires preparation—intellectual preparation: prior *understanding*.

I shall soon speak of the method of this prior understanding. But first I must ask you to place yourselves fully within the disposition of the positively mystical human being, in order to distinguish him clearly from the "philosopher."

The human being of positively mystical disposition believes, by nature, in Life [1] as an overwhelming Beauty. He feels that Life as a beloved to whom he wishes to remain eternally faithful, whom he finds so beautiful that for all eternity he can desire nothing other than to behold her—to behold her continually in her ever-changing charm. And in this respect he is like every human being of mystical disposition. But now I shall say what compels him to be positively mystical. At the beginning of his awakening to consciousness, he finds Life so strangely inaccessible: *for by nature he possesses a sharp, lively intellect*, through which all familiar intercourse with what is not understood becomes extremely difficult. He senses dark mists everywhere, and when he asks his intellect what this feeling of mists signifies, it says: "There is still so much I must understand that remains ununderstood, so much I must unravel

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1) "Life" (*Leven*) refers not to biological life or a metaphysical "force," but to living reality itself (*werkelijkheid*)—the dynamic, relational whole of existence as it is inwardly structured and outwardly manifest. It is experienced by the positively mystical human being as Beauty and as the object of beholding. In this sense, "Life" does not stand behind reality as its cause, but names reality itself in its living, formative character.

that still demands a solution—do not trouble me with your vague, beautiful Life." He experiences the full force of this reply, for his intellect is sharp *and his will is just*; he will not compel his intellect to fall silent against its nature. This is his inner tragedy: he knows that Life is an incomprehensible mystery; he knows that his intellect can never understand Life, and yet he longs to be on intimate terms with it—he wants to embrace Life, for he burns with love, with a tormenting love. If he were a philosopher, he would understand for the sheer pleasure of thinking apart and together—the pleasure of doing so better than other philosophers—the vigorous contest of a well-trained intellect. But now that his intellect is strong and he nevertheless proves not to be a philosopher—glad of that strength—he lets his intellect understand *because he is just*, and therefore does not wish to do it an injustice. But gradually, within his life of concepts, his will becomes conscious, and his will becomes a conscious power that sees—sees that his intellect now begins to understand, not in order to understand, but ultimately in order to behold. Now he sees his intellect thinking the mists between himself and the beloved Life apart, tearing asunder the dense formations of thought that stand between him and the mystery, but with no other aim than to allow the mystery to be seen—*unanalysed*, *untouched*—through those formations of thought… He has now understood much—understood it away.

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And now the beloved Life becomes clearer and clearer; the mystery he longs to see becomes ever more unveiled and beholdable—ever more something he would behold, continually behold, in its eternally changing enchantment. He has not intellectually "analysed" the mystery, but intellectually "unclothed" it; now the mystery can reveal itself. And he can now show it to others as well. For he can now teach others to understand what he has understood—understood in strict intellectual fashion in order finally to behold, face to face.

Such is the positively mystical human being. And… such is every free-thinking human being of our time, more or less. The new thinking, which slowly but surely is taking hold in all who live humanly, no longer understands in order to understand: abstract philosophy is here and there still a pleasant pastime, here and there still an intellectual display, but the living human being of our time is no longer a philosopher. The living human being of our time thinks in order finally to see with his whole humanity—to see verifiable and living reality.

So much, then, for the essence of positive mysticism. Now we turn to its method.

It is, of course, impossible to bring mystical beholding itself under a method. A human being simply beholds whatever he is capable of beholding and whatever reveals itself by its very nature.

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A beholding is wholly "born" of itself, or it is no beholding at all, but an artificially induced illusion. Preparatory understanding, however, can indeed be *methodical*. A human being can indeed understand freely *under discipline*—under a self-imposed, willingly accepted discipline that gives order and direction to his thinking without impairing its spontaneity. Though all true beholding is born of itself, the understanding that "positivises" beholding is not born of itself, but requires laborious and yet spontaneous (that is: "methodical") effort. The method that governs this effort is, to begin with, determined by two fundamental principles or laws of thought:

1st Listen, without prejudice and with attentive reflection, to the inherent meaning of the words of life, until the Life that created those words speaks clearly to you.

2nd Open your imagination, without prejudice and with attentive reflection, to the forms and phenomena of nature, until you can behold them as a unity of life-content and life-expression.

In explanation of the first principle, I distinguish between *made* words and *born* words, or words of life. Made words are those that we have fashioned by mutual agreement for purely practical purposes or for purely intellectual communication. Among these words belong,

for example, all so-called “technical” words. The word “telephone,” for instance, is a technical word, a made word. It is derived from a dead language and is therefore, as a word, not directly integrated into freshly living reality; it has merely been devised to designate a certain object for practical purposes. To the made words also belong all exclusively scientific terms. Thus, for example, medical terms are made words. Words such as “peritonitis” are “made”: they serve only to designate a particular condition and to speak about it intellectually, entirely apart from actual human *life*. Such words are certainly necessary, and in a civilised society we can scarcely do without them. Even when we speak about the most intimate human life, we shall often have to use made words, because in a civilised world even the most intimate human intercourse comes into contact with intellectual and practical instrumentalities. But such words do not give us any direct relation to the mystery of life. However long we may listen to words like “telephone” or “peritonitis,” Life itself will not speak to us in those words, because those words are not *born* from Life itself. Made words express concepts that *remain concepts* and do not pass over from concept to emotion and from emotion to beholding.

Alongside the made words, however—and through the

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made words—live the *born* words.[1)] They are spontaneous life in the strict sense. They *do* indeed contain concepts, sharply defined concepts, but these are not concepts that remain merely intellectual; they are concepts that carry within themselves the living prophecy of beholding. At the beginning of this lecture I already gave examples of truly born words: inwardness and internality, thinghood, living reality, and truth. Such words we have certainly not constructed by mutual agreement; rather, they come into being and live, as naturally as flowers and trees. They are human life itself insofar as it wells up—must well up—from its inmost essence. If we listen to the natural meaning of born words, attentively and without self-interest, we have not yet arrived at beholding: determining the pure meaning of a word is still "understanding." But that understanding remains in continual relation with Life itself, from which the words of life have grown; that understanding

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1) *And also through the made words*. The essential distinction between "made" and "born" words does not entail a sharp *separation*. On the contrary: made and born words influence one another.

The distinction between "made" and "born" words concerns their character, not their *historical* origin.

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makes us receptive to pure beholding; that understanding dispels the mists between us and the mystery of life. If, for example, we truly understand—understand with a will for truth—what thinghood, living reality, and truth mean, then we certainly do not remain at the mere ascertainment of dead thinghood. Then we remain in relation with Life itself, which transforms all thinghood into living reality and inwardly deepens all that is real into truth. And in truth all understanding comes to rest; within it the beholdable unity takes on colour and form—the variegated, ever-changing, and yet one: the mystery.

In explanation of the second law of thought, we must distinguish between radical and non-radical analysis. In applying the second law, too, we remain for the present within intellectual analysis, within understanding. The second law prescribes an understanding that finds its material in an unconditionally open imagination—material which it analyses conceptually. Through this second law, forms and phenomena of nature are analysed intellectually in the human imagination, as radically as is in any way conceivable: "Open your imagination, without prejudice and with attentive reflection, to the forms and phenomena of nature, *until you can behold them as a unity of life-content and life-expression*." This presupposes a conceptual analysis

between life-*content* and *expression*. For I can behold a natural expression *as one with its life-content* only after I have consciously distinguished that life-content and its expression. No more complete, more radical thinking-apart is possible—and *that is precisely why* this thinking-apart, this understanding, will not remain mere understanding, but will ultimately become beholding.

To clarify this, we must briefly consider another kind of analysis of a natural reality—one that does indeed remain at the level of analysis. We can intellectually analyse a living reality, for example an animal organism, into its various parts. Life does not radically resist such intellectual analysis, even when that analysis is accompanied by a coarse material dissection that literally separates limbs and muscles from one another. In such a case the animal organism may struggle, but in the end it succumbs and is dissected. After such coarse material dissection, I may artificially reassemble the various components, but it will no longer be a living organism: the single living reality has been broken up *once and for all* into many dead forms of thinghood; and that disintegration *will continue*—that is the natural course of any organism once it no longer lives as a single reality. I can also think together again (*ineendenken*) the various components that I have "thought apart" (*uiteengedacht*),

but that alone never restores a knowing of the *one* living animal. The intellectual reality corresponding to that animal—that is, my conceptual whole for "this particular living animal"—has, after intellectual analysis, been broken up once and for all into many dead concepts; and that disintegration *continues* until, in the end, that conceptual whole falls completely apart or "perishes." This is the natural course of every organism—even of a conceptual organism—once it no longer lives as a single reality.

But with *radical* conceptual analysis of a natural reality, matters are quite different. The analysis that distinguishes, within the material of human imagination, between *life-content* and life-expression *cannot remain a mere breaking apart*, precisely because it is so radical. No particular organism struggles against such radical analysis; *rather, Life itself resists it radically*. Life itself resists *radically* any lasting separation of life-content and life-expression. And so it happens that, after this radical intellectual analysis, the human being sees forms and phenomena of nature re-form themselves, so that he is finally compelled to behold them as a unity of life-content and expression.

A simple example. The circular plane is a natural reality that occurs, more or less perfectly, very frequently in nature. Analyse

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that circular plane into life-content and expression. Its life-content (not its factual content or "internality") is the centre; its expression is the circumference. Now try to maintain that analysis in your imagination. Try to keep the centre separate from the circumference. Try to see the centre enduringly, separated and detached from its circumference, and try to see the circumference enduringly, separated and detached from its centre. You will not succeed. On the contrary: before long you will see the circle, as living reality, re-forming itself; from the centre you will see radial movement come alive in all directions, and you will see that movement take form as circumference, so that you once again behold circumference and centre as a unity. This is a plastic vision of the circle, which grows of itself within you after that radical intellectual analysis into centre and circumference. In this way, the human being will come to see all natural reality as formative life-expression, once he has first analysed it in open imagination in this radical manner.

Will our mystical seeing, after this methodical preparation, truly be *positive*—that is, will it reveal to us a sharp, verifiable reality?

Again, distinguish carefully between reality and thinghood. *Thinghood* reveals no mysticism and therefore remains far removed from any such verification. Objects and little objects, things and trifles,

we verify through precise observation: for that we use measures and weights, and instruments of magnification. In this way we verify thinghood … and, if we never rise above it, we thus "forsake" reality and all knowledge of reality—all real, and certainly all true, knowledge. Reality, however—living reality—we verify by means of our own living reality, our own humanity. Not by our individual separateness, but by our universally valid humanity. And what is this universally valid, living humanity? Our universally human *feeling for language* and our universally human *feeling for form*: not a specifically artistic feeling for language that speaks only to the specially gifted; not a specifically artistic feeling for form that can be expressed only to the specially gifted; but a *universally human* feeling for language and a *universally human* feeling for form. That is what we employ in our verification of *reality*, for that speaks from living human being to living human being; that therefore reveals universally valid *life*: *objective* life.

Thus, our first law of thought appeals to that feeling for language; our second law of thought appeals to that feeling for form. Our method therefore provides an objectively human verification.

Objectively human verification. A science that speaks only to the intellect is, strictly speaking, not objective, not universally valid. It

may indeed apply to all intellect, but not to the whole human being. A human being with a sharp intellect but a coarse feeling for language and form is unevenly developed, abnormal, unhealthy.

Now I am well aware that feeling for language and form, however universal, does not listen with equal refinement in everyone. The universally valid feeling for language and form has infinitely many degrees of perfection. But this only means that there are degrees of humanity—and therefore also degrees of purely human knowledge. In any case, our feeling for language and form is born from our entire concrete humanity; it therefore remains in contact with it and does not float around us in abstract philosophising or abstract imagining. In any case, our feeling for language and form is our humanity itself. Each time, then, that I appeal in this course to feeling for language and form, I am appealing to you yourself. If through this you arrive at some insight, then it has become your insight—*your own insight*—and any belief in an external authority is entirely excluded. This is the only way in which knowledge can be communicated in a truly objective manner: by subjecting that knowledge to the verification of the human being as a whole.

And further: feeling for language and form is *living* humanity, which *grows* and *exercises* itself in the very act of doing. Feeling for language and form, as a unity, is the deepest human instinct itself—at first primitive and vague, but by its very nature seeking to develop into mature and

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sharp consciousness, into verifiable exactness—in a word: into *positivity*.

To *positivise* the deepest human instinct—that is the essential aim of this course.

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QUESTIONS.

1st. Does positive-mystical truth speak to the masses?

Yes and no.

Yes, insofar as positive-mystical seeing does not necessarily presuppose any *special* talent (for example, "artistic" talent).

No, insofar as positive-mystical seeing presupposes a will for truth of a purity found only in few.

No, insofar as positive-mystical seeing presupposes a certain “general development.”

Yes, insofar as all positively mystical human beings transmit an inner reality of thought from one human being to another, and therefore influence, to a greater or lesser degree, the thinking and feeling of humanity as a whole.

2nd. What is the difference between positive mysticism and art?

The artist is a mystic in so far as he beholds living reality.

But the artist *as such* is not a *positive* mystic, because *as an artist*, he does not prepare his mystical seeing methodically and

therefore cannot prepare others for it methodically. He cannot, therefore, establish his seeing objectively and speaks only to those of like disposition. He waits for "inspired" seeing—and leaves others to wait as well.

The artist certainly also requires methodical preparation. His "technique," after all, is the result of sustained preparation. The method of the artist, however, does not prepare the seeing itself, but its *expression*, after the inspiration. For this reason, the artistic seeing itself does not become positive, even if its expression may be highly "realistic." Realistic art is realistic in *expression* and characterises that expression as entirely "authentic," without the slightest "exaltation." Art, however—even realistic art—establishes nothing objectively of the seeing expressed within it. Art, as art, is the particular expression of a particular temperament.

3rd. Is the expression of positive mysticism not art?

No, in the strict sense it is not art. Whereas art, in the strict sense, is the particular expression of a particular temperament, the positive mystic does everything possible, in his expressions, not to be particular. The positive mystic seeks, in his expressions, to remain within universally valid humanity, which he realises in concrete expression and deepens into living truth.

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In him, the particular (the "individual") is presupposed and superseded into the living and concrete universal (the "personal").

The pure expression of positive mysticism is not art, but wisdom realised in concreteness and matured into formative life—beyond all specialised knowledge and technical skill.

4th. Is the expression of positive mysticism then *foreign* to art?

Not at all. It brings forth in art what we call, in the strict sense, "style." "Style" is, within art, the universal despite the particular. Through style, art is integrated into the general life of culture. Style is a universally valid, mystical expression of life, which sets the particular artistic beauties in motion along with the broader life of culture.

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I.

COUNTERPARTS.

I must now explain the fundamental meaning of a word of life, a word that, in the language of positive mysticism, we must use unceasingly; a word that expresses a reality of life, a true relation of life, which is continually the object of positive-mystical contemplation. I mean the word, the reality: *counterpart* (*tegendeel*).

The explanations of this word may at first seem a little "dry." Yet we must first pass through some precise definitions and conceptual representations, even if they do not seem very "poetic." We come to a *positive* envisioning of the real mystery only through a gradual process of growth in our consciousness. I therefore ask you kindly not to wish to be "finished" too quickly. Let our contemplation grow, slowly but surely—above all, *surely*. Do not be discouraged by precise definitions and conceptual representations. The beauty of positive mysticism lies precisely in this: that it leads us, through *rigorous rationality*, into beauty. But that is a beauty which also proves

able to withstand every honest critique of rigorous rationality. First dare to undertake the hard, methodical work of *proper understanding*. Then you will gain the human right to positive contemplation—no longer a labor, but a surrender of enjoyment, a surrender of assurance, a surrender that creates.

We must therefore listen carefully to the word “counterpart.” Let us first consider, in general, how we should thoughtfully listen to a born word, in order to determine its true and living meaning.

1st. Word analysis can be very helpful in this regard. If I want, for example, to let the true and living meaning of the word "ontwikkeling" ("development") impress itself upon me, it will be useful to note that this word can be broken down into “ont” ("un") and “wikkel” ("wrap"). The prefix “ont” in this context means: from the inside out. And “wikkel” means: covering. If I keep that in mind, it will become clear that “ontwikkeling,” in a figurative sense, refers to the movement of an inner life that grows outward, shedding an earlier form that has become a discarded wrapping or covering. In this way, I will learn to understand the word "ontwikkeling" ("development") and will, for instance, clearly distinguish it from "geleerdheid" ("learning").

2nd. Word analysis, however, is not a decisive

criterion for determining the true and living meaning of a born word. One example will suffice: if I were to rely only on the analysis of the word "onophoudelijk" ("unceasing"), breaking it down into "on-" ("un-") and "ophoudelijk" ("ceasing"), then it ought to mean “without ceasing,” and would therefore have the same meaning as the word "voortdurend" (“continuous”). But in reality, however, that is not the case. In practice, onophoudelijk means: repeatedly stopping and starting again. We may, for instance, very correctly say that someone is "onophoudelijk" (“unceasingly”) bothering us, if he does not bother us "voortdurend" (“continuously,”) but instead keeps stopping and then starting again. It would be incorrect, however, to say that the earth rotates "onophoudelijk" (“unceasingly”) on its axis, even though the earth does indeed rotate “without ceasing” on its axis. In proper Dutch we say: the earth rotates "voortdurend" (“continuously”) on its axis.

3rd. The only decisive criterion for determining the correct and living meaning of a born word is living language usage, tested against thoughtful linguistic intuition.

We must begin unconditionally from living usage. If we ignore this, we end up in hopeless confusion—for words exist specifically to allow us to speak clearly, person to person. I say: we must start from living usage. The meanings of words must not be based solely on etymology or dissected logic, but on how they actually live in speech, guided by careful and natural language sensitivity. The meaning of words can, of course,

change from century to century. For instance, the word "slecht" ("bad") used to mean: simple, sincere, candid in Middle Dutch; and the word "vroom" ("pious") once meant: virtuous, solid, reliable. Both of these words have different meanings today, although we can still historically trace a close connection between the earlier meanings and the modern ones. Given this changeability in the meanings of words, with a living language we must rely on living usage—that is, on usage that is presently in force—and not on a usage that once was current in the past.

Yet usage, even living usage, is continually unreflective. The "speech-making community" says much, even profound wisdom, but it does not know exactly what it says. Life speaks through word-creating people, but the individual persons do not pay close attention to what Life itself is saying. The individuals are like the strings of a violin, which sound when moved by the hand of the artist, yet do not themselves know what they sing. We must therefore indeed proceed from living usage, but we must not adopt it thoughtlessly: we must listen *carefully* to what Life is saying through the living word, and so allow the concept expressed by the word of life to be clearly defined within us.

And how do we do that? How do we let living language use become clarified within us into distinct

meaning? Are there also practical and natural means to promote this clarification?

Yes, primarily two methods: comparing "synonyms" and drawing precise conceptual representations.

By “synonyms” we mean words which, when heard inattentively, seem to have the same meaning. *Inattentively* heard. A language never has two words with precisely the same meaning. "Synonyms", when listened to with close attention, express *different* concepts, even though when listened to carelessly they appear to have no different content. Listening closely to the subtle differences—the fine nuances in meaning—between synonyms is an excellent way to refine our sense of language. Compare, for instance, "innerlijkheid" (inwardness) and "inwendigheid" (interiority), "zakelijkheid" (thingness) and "werkelijkheid" (reality), "werkelijkheid" (reality) and "waarheid" (truth). Comparing synonyms is an excellent aid in applying the first law of our method of thought.

The second method—drawing precise conceptual representations,[1)] is generally not

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1) Conceptual representation (begripvoorstelling) and not *concept's* illustration (begripsvoorstelling). I do not use the *definite* genitive (*concept's*), because I presuppose that the *concept* is abstract and general, but its *illustration* is concrete and specific. Compare, for example, "plichtbesef" (“awareness of duty”) and "plichtsbesef" (“awareness of a specific duty”); "tijdverschil" (“difference of time”) and "tijdsverschil" (“difference of a definite measure of time”). "Plichtbesef" is awareness of duty in general; "plichtsbesef" is awareness of a particular duty. "Tijdverschil" is difference of time; "tijdsverschil" is difference of a definite amount of time.

used in language instruction. It is, however, applied in geometry—such as when we clarify the concept of a “circle” simply by drawing one on the board. This method is highly important in positively mystical discourse, for two reasons **1st** because it helps us to be exact in our conceptual thinking, and **2nd** because it helps us to be concrete in our conceptual thinking.

There is nothing as exact and simultaneously as concrete as a purely constructed, regular figure. Such a figure is exact and is even especially suited to illustrate the meaning of the word "exact", for example, to clarify the distinction between "exact" and "precise". The word "precise", related to the French "précieux", meaning "in detail", refers to meticulousness in externals or internals. We can say, for example, that someone is precise in their clothing—but we cannot say someone is exact in their clothing. The word "exact", connected to the Latin "ex" (from inside out) and "agere" (to do), refers to external form as an accurate expression of inner content. It means: verifiably accurate externality as an expression of inner content. A figure without constructive content may be very "precise", but it is not "exact". This distinction is crucial—and so often neglected. How often is a statement dismissed as “inexact” or “vague” simply because it doesn't bother expressing

external—surface-level—details? [1] And how often is a statement called “exact” when it is actually only “precise” in its treatment of detail? [2] This widespread misunderstanding in our culture is partly due to an overly one-sided focus on empirical research. Empirical research—*so long as it remains merely empirical*—may indeed be "precise", but it is not "exact". Pure mathematics, on the other hand—which, as mathematics, should *not* be considered “empirical” at all—is exact. A purely constructed, regular figure is also thoroughly "concrete". In fact, it is especially suited to illustrate the concept of "concrete"—for instance, to clarify the distinction between "concrete" and "tangible" (in the metaphorical sense). A representation is "concrete" when it is intrinsically connected with reality—when it participates, inwardly, in that reality. A representation is "tangible" when it reflects an immediately sensory-given, but not fully understood, objectivity in a striking way. Thus, in objectivity that has been fully beheld, we always find, again and again, purely constructed, regular figures as the inner intention of nature. For nature—however whimsical its play may appear—operates at its core in a wholly regular manner, indeed in a *formatively* regular one. As we become more aware of this, reality gives form to and verifies our concepts; and our concepts, in turn, shape and verify reality. Thus do concept and reality interlock into one unified human life of truth.

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1) For example: "*He carries a heavy burden*". A critic might view this statement as inexact, saying "*What's* he carrying—*where's* the burden?"; somehow missing the deeper, exact meaning, which refers to an emotional or moral burden, not a *physical* one.

2) For example: "*John is twelve years and nine months old*". This statement is precise: it fixes John's age down to a specific year and month; but it is not exact: it doesn't tell you anything about John's inner life: his personality, his skills, his achievements, his dreams, his relationships, and what he feels as a twelve year old boy.

All of this becomes relevant now, as we begin to speak about the important concept of the “counterpart”.

The expression “counterpart” (*tegendeel*) is synonymous with “opposite” (*tegenovergestelde*). Both expressions indicate a relation of diversity and unity at the same time. But, when listened to carefully, they do not mean the same thing at all. The “opposite” (*tegenovergestelde*) refers to something that stands "against" something else; the expression implies opposition, even hostility. Opposites always stand in relation to each other as affirmation and negation. For example: “production” and “destruction,” “good” and “evil,” are — at least as initial concepts — opposites. The “counterpart” (*tegendeelen*), however, is, as a relation, a complement to something else. Counterparts stand in relation to each other as two realities that enter into an intimate relation with each other and are thereby elevated into a higher unity. Counterparts always stand to one another in relations that can be reduced to the relation of activity and passivity: “masculinity” and “femininity,” for example, are *counterparts* (*tegendeelen*), not *opposites* (*tegenovergesteldheden*).

We must now distinguish between different kinds of counterparts. This will become clear when we make the concept of “counterpart” visible through *conceptual representations* (*begripvoorstellingen*). To allow these illustrations to arise

as gradually as possible, we begin with the conceptual representations of *opposites* (*tegenovergesteldheden*), and then proceed in an orderly way through: *unfinished counterparts* (*onvoltooide tegendeelen*), *completed counterparts* (*voltooide tegendeelen*), and *absolute counterparts* (*volstrekte tegendeelen*). Starting here:

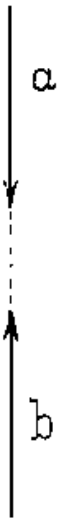

Fig. I.

Figure **I** is a very simple conceptual representation of ***opposites*** (*tegenovergesteldheden*). The symbols *a* and *b* represent two forces moving in opposite directions along the same straight line. Their directions are "diametrically" opposite one another. These directions stand in relation to each other as affirmation and negation. The direction of the stronger force, being "diametrically" opposite the direction of the weaker one, will cancel out the weaker force's direction. For example: If $a = 5$ en $b = 3$, then only one net direction will remain—namely the direction of *a*, with a remaining strength = 2. But if both forces are equally strong, they will completely neutralize each other's directions,

and "rest" will occur. A simple example: suppose that *a* represents the direction in which a small boat is propelling itself, on a current flowing in the direction of *b*, and that the total driving force of the boat is 5, against a total force of the current equal to 3, then the boat will move forward with a speed equal to 2. If the strength of the current is equal to the boat's driving force, the boat will remain stationary.

In Figure **I**, both forces must be directed straight against each other, because otherwise they would not meet as purely opposite directions. But it is not necessary that they be directed against each other only in a "straight line." The line of direction may be curved, as long as it remains one single line. In that way I can also present opposites through Figure **II**.

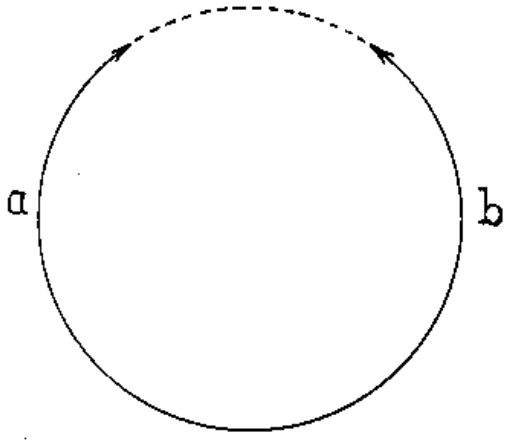

Fig. II.

In Figure **II**, I again see two opposing directions

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along one line. If now $a = 5$ and $b = 3$, then the direction of a will again remain, with a motion = 2, and a rotation will occur from a toward b. If $a = b$, then once again, "rest" will result.

All of this will become for us a concrete, directly expressive reality, as long as we are able to see opposites by means of these figures. Here, nothing needs to be proven—only pointed out, or shown. "See" all this illustrated in Figures **I** and **II**:

Opposites (tegenovergesteldheden) neutralize each other to a greater or lesser extent, depending on whether their forces are equal or unequal.

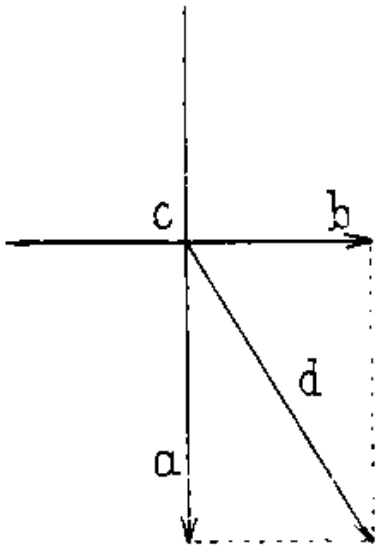

Fig. III.

Now we come to the conceptual representations of *counterparts* (*tegendeelen*), beginning with the conceptual illustraton of *unfinished* counterparts (*onvoltooide tegendeelen*) in Figure **III**.

In this figure, a and b now represent forces

that intersect at point *c*. They now work not in *opposite* directions, but in *counterpart* directions. They do not work "against" one another, but they "unite" in their point of intersection. According to the well-known law of mechanics, the "parallelogram law of forces"—here simplified to a rectangle of forces—a new directional force emerges from the combination of *a* and *b*: the "resultant" *d*. As the dotted lines show, nothing of *a* is neutralized, nor of *b*; instead, the resultant is a new force direction in which *a* and b are combined into one. This new direction *d* is the counterpart (*tegendeel*) of the directions *a* and *b* together. I call *a* and *b* here *unfinished counterparts* (*onvoltooide tegendeelen*), because they influence each other in reciprocal activity and passivity: we can call *a* active and *b* passive, but equally the reverse—*b* active and *a* passive. The counterpart diversity, the diversity in activity and passivity of *a* and *b*, is not "completed." It therefore does not bring with it a completed relation of counterparts, no relation of counterparts as to the *nature* of the forces, but only as to their *direction*: the *nature* of *a* is not more active than *b* or the vice versa. From the union of the two at point *c*, therefore, no reality of a new *nature* is created, but only a reality of a new *direction*.[1)] For example: suppose that *a* is the direction in which a little boat wishes to sail upon a water current of direction *b*, then the boat will sail in direction *d*. This too

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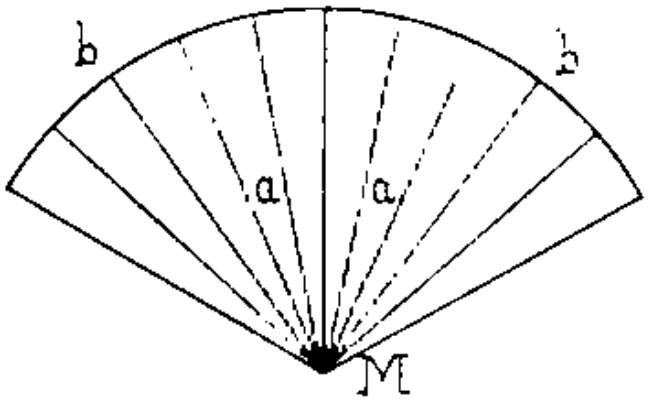
1) Schoenmaekers' illustration of *unfinished* counterparts (Fig. III) highlights the essential distinction between outer/inner (*uiterlijk*/*innerlijk*) and external/internal (*uitwendig*/*inwendig*). Two forces, *a* and *b* —each at once active and passive—cross at point *c* and unite to form a new resultant direction *d*. None of these forces possesses *inner* life-content; they are purely *outer* expressions of *external* mechanical forces that do not alter their *internal*, merely mechanical nature. Schoenmaekers repeatedly stresses that true reality (*werkelijkheid*) emerges only when *inner* life-content and *outer* expression are one. Figure III therefore shows that a purely *external* composition of forces—two directions united into a new resultant—does not transform the *inner* life-content or *internal* nature of those forces, which is why he calls such counterparts *unfinished*.

becomes self-evidently visible to us, as long as we are able to see it by means of this conceptual representation. And so, once more:

Counterparts create a new reality—new, insofar as the counterparts are truly counterparts. That new reality is the counterpart of the totality of counterparts from which it was born.

Now follows Figure **IV**, the conceptual representation of *completed* counterparts:

Fig. IV.



M is the centre of a radial movement, *a*. This radial movement consists of an infinite number of radii, of which only a few are drawn. The curved line *b* is a circle-line, also centreed on *M*. The circle-line *b* is *of course* passive in relation to the radial movement *a*, and *a* is *of course* active in relation to the circular movement *b*. This is because the circle-line (or simply: the "line", since line in the strict sense means supple movement; movement about a centre) *is born* from the outward-flowing,

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centrifugal expansion of the radii from *M*. Here, the activity and passivity is not reciprocal: *a* is active and *b* is passive—and not the other way around. That's why *a* and *b* now stand in relation to each other as *completed* counterparts: they are distinct; they are counterparts in *essence*. Example: when a stone falls into water, a radial movement naturally arises from the point where the stone hits the surface—spreading in all directions across the water's surface; from that radial movement, the rings we observe around that point are born. Another example: From a light source, rays extend in all directions; from that radial movement, around the source, circular lines of light arise—these are lines of equal light intensity at equal distance from the source.

Naturally, *b* is only one of the infinitely many circular lines that arise around the centre *M*. None of these circular lines has any distinct or "marked" character; I simply drew one at random. The circular movement that is born from and around the centre of the radii is not in itself any definite line, any defined "boundary". In reality, this becomes clear when we observe that radial movement is itself vaguely bounded—as in the case of the fading ripples in water we just mentioned, or the fading lines of light around a light source—light lines that become steadily weaker the further they are from the source. The unbounded reveals

itself in reality as vaguely bounded; what is only "vaguely" bounded is, in truth, *not* bounded at all, because being bounded implies *definiteness*.

To return to our conceptual representation in Fig. **IV**: just as *a* signifies a totality of an infinite number of rays, so *b* does not represent a single circle-line, but rather a totality of an infinite number of circle-lines. The totality of both *a* and *b* is the "plane" ("*vlak*") — an infinitely fine weave of actively expanding rays and passively stretched lines. I say "the" plane, and by that I mean to use the word "plane" as a collective noun. Naturally, rays and lines emanate from *M* in all directions, so from *M*, infinitely many planes are generated — a whole made up of infinitely many planes. But we are not now engaged in counting planes; we have to characterize the plane. And therefore I said: the totality of *a* and *b* is the plane, an infinitely fine weave of actively expanding radii and passively stretched lines. The plane is obviously something different from the *surface* (*oppervlak*). The surface is not a plane that happens to have the secondary quality of enclosing a body; rather, the surface has as its essential character the property of being bounded and being a boundary, that is, of being the outermost reality of a formative [1)] or plastic content. We shall come to understand this distinctive character of the surface more deeply later on. Planes, even infinitely many planes, naturally lack the "definiteness" that characterizes the surface

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1) *Beeldend* ("formative") refers to a process that makes the inner structure of reality visible. It does not merely describe or measure; it constructs, shapes, and renders the inner essence perceptible. Examples include positive mysticism, formative mathematics, and art when it truly reveals inner life.
Niet-beeldend ("non-formative"), by contrast, denotes a purely abstract, quantitative, or descriptive activity—one that works with data, measurements, and probabilities without revealing the inner structure of reality. Examples include mathematical geometry or probability theory.

as a surface, for planes can indeed be bounded by a line, but planes do not themselves have a definite boundary, nor are they themselves a definite boundary. And so:

Completed counterparts can be directly comtemplated as radial and circular movement; taken together they form: the "plane."

Now we naturally arrive at the question of how we

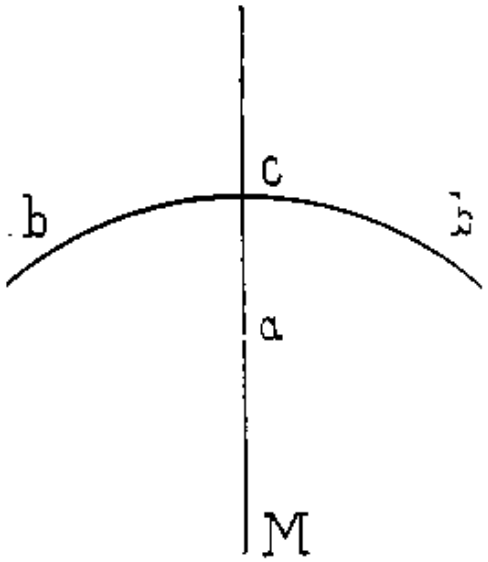

Fig. V.

can fundamentally and constructively perceive the natural birth of the surface and the body it bounds. I will go ahead and formulate the answer right away, and then explain it: The surface, together with the body it encloses, is born from the complete intersection or pairing together of completed counterparts. To explain this, see Figure **V**.

The point *c* is now a point of intersection of *completed*

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counterparts. There, radius and line are paired together. We shall later see how that pairing becomes *inevitable*. But that will be dealt with later. For now, simply assume that at point *c*, the *completed* counterparts are *completely* united. What then is point *c*? First of all, it is a radius that has been taken up (*aufgehoben*) into a point—not annihilated, but raised into a point; a radius, therefore, determined to a point. And further, it is a line that has likewise been taken up into a point—not annihilated, but raised into a point; a line, therefore, determined to a point. The point c is thus a determination of both radius and line—a real determination, because in it the essential indeterminacy of radius and line is both presupposed and overcome. [1)] So what must be the expression or manifestation of point *c*? A radial movement and a circular movement, because *c* is a "point"; and a determinate radial movement and a determinate circular movement, because *c* is a real, determinate point. In other words: the crossing-point of radius and line must be the real centre of a determinate radial movement bounded by a determinate circular movement; or, stated differently, from the crossing-point of radius and line the "body" must arise together with its "surface." Here is an example to which we will return later: the centre of the sun is the origin of the radiating motion, and around the solar centre runs a curved line of force—the elliptical orbit of the Earth. The Earth, seen constructively, arises from the pairing together of the sun's radial movement and the elliptical line of force of Earth's orbit—this

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1) Here, "*determinate*" refers to something that is clearly defined, bounded, and fully formed—such as a centre that gives rise to a specific surface or a body. In contrast, "*indeterminate*" describes something vague, undefined, or without clear limits—like a radius or line that extends without a fixed end. The key idea is that something becomes determinate when it transforms or "resolves" the indeterminate into a concrete and structured form.

line of force being thought of as already present before the Earth itself was born.

If we take these conceptual representations into ourselves one by one, thoughtfully, we shall begin to contemplate the most natural birth of the "body", the most natural inner "construction" of the body. The body is, as reality, not a "thing" or "object," not a piece of isolated matter, but a material *embodiment* of life—a life that constructs itself from a centre: a centre that radiates movement in all directions and around that radial movement a definite boundary, the surface. The fundamental form of the body will be the sphere, the most regularly bounded radial movement. The definiteness of the body—which reveals itself in the tangible, the more or less "compact"—is, first of all, in the definiteness of the centre, secondly in the definiteness of the surface, and finally in the continuity between centre and surface. This makes clear the difference between a "plastic" (formative) centre and a merely "spatial" centre (*M* in Fig. **V**). The plastic or formative centre is fully determinate, because in it the indeterminacy of radius and line is presupposed and actually overcome. A merely spatial centre, by contrast, is only incompletely determinate, because in it no such indeterminacy is presupposed and actually overcome. The spatial centre expresses itself in indeterminate, unbounded

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space. The plastic (formative) centre expresses itself in a definite surface. And so:

The body can be directly contemplated as the manifestation of the crossing point of radius and line.

Geometry speaks differently about planes and bodies, but geometry is also something different. Geometry wants to measure, and therefore it is entirely justified, as geometry, in considering the "plane" as an object or thing—even if only an ideal thing—that has length and breadth. Geometry aims to measure, and so again, as geometry, it is again quite right in considering the "body" as an object or thing, a piece of matter, that has length, breadth, and depth. For only factuality is measurable. But we are not now learning to measure factuality; we are now learning to construct reality inwardly in our imagination into intellectually controllable constructions, in order later to find those constructions again in the "given" natural reality and thus to *see through* that reality in a formative way. Therefore we must not now regard the plane as a measurable thing, but we must see it *being born* in a way that is both natural and intellectually verifiable. Therefore we no longer say: the plane "has" breadth, but: the plane "is" breadth, "is" radial expansion. And likewise we no longer say: the plane "has" length, but: the plane "is" length, "is" line-tension. In the same way we must not now regard the body as a measurable thing;

rather, we must see it *being born* in a way that is both natural and intellectually verifiable. Therefore we no longer say: the body has depth, but: the body "is" depth, "is" the depth-relation or plastic (formative) relation of centre and surface.

In accordance with these reflections, we can now state the following definitions:

The body is: bounded radial movement issuing from a plastic centre.

The plastic centre is the crossing or pairing together of radius and line.

The radius is movement outward from a centre.

The line is movement [1] around a centre.

The plane is the essentially unbounded unity of radius and line.

The surface is the outermost, essentially determinate reality or boundary of a body.

The spatial centre is the starting point of an essentially unbounded radial movement.

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1) When in this work I speak of "movement," I mean movement *in the strict sense* ("motion"), viz. the actual, effective, living relation of counterparts. This relation is, of course, directly or indirectly *formative* (*beeldend*) or *plastic* (*plastisch*). Non-formative movement, e.g. "vibration", is not movement in the strict sense but only displacement ("mouvement").

Geometry is exact but not formative (beeldend). We want to be both exact and formative, because we want to "contemplate" reality as plastic (formative) reality. Yet our reflections are closely related to mathematics, precisely because mathematics is, by its very nature, exact. Our constructive definitions do differ from the definitions of geometry, but they do not contradict geometry as geometry. Positive mysticism is *formative mathematics*.

We have now discussed conceptual representations of unfinished and completed counterparts. Finally, we come to the conceptual representation of *absolute* counterparts.

It is not by chance that I now discuss *absolute* counterparts. For this is a very general and very natural characteristic of all human thinking: *to trace the relativity of natural data back to absoluteness, and then to find that absoluteness approximately again in natural reality*. For example, when we call a certain object a "cube", we know perfectly well that this particular object is not an absolute cube; for an absolute reality is a reality that excludes every gradual difference of “more or less”, and in every individual cube some irregularity can always be detected—a dent or a bump—by which it is only "more or less" a cube, or a cube only by "approximation".

And yet we still call such an object a cube, because we human beings have, by our very nature, an essentially human tendency to reduce relativity to absoluteness in order then to rediscover that absoluteness within nature. Our instinct for thought is an irrepressible instinct toward the absolute and toward recognition—a conscious or unconscious belief in the existence of the absolute that seeks to reveal itself in nature. [1)]

So, in speaking now about "absolute" counterparts, we are following a specifically human instinct. Let us then, step by step, translate the *completed* counterparts from Fig. **V** into *absolute* counterparts. The counterpart relationship in Fig. **V** is indeed "completed" ("*voltooid*"), but not "absolute" ("*volstrekt*"). The character of the counterpart relationship still depends on the distance from point *c* to point *M*, and that distance is not absolute, but relative: it can be made greater or smaller at will without diminishing the completed nature of the relationship. To translate this *completed* counterpart relationship into an *absolute* counterpart relationship, we must therefore carry the distance

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1) Non-formative mathematics is a non-formative expression of this instinct for absoluteness and recognition. It reduces the relative data of nature to absolute, non-formative quantity, and it identifies that quantity again in relative natural reality by means of its "calculus of probability".

from *c* to *M* through to its absolute form. But an absolute distance is a distance at which no “more” or “less” is thinkable; in other words, an "infinite" distance. So we must think the distance from *c* to *M* through to infinity. I say from *c* to *M*, and not the reverse, from *M* to *c*. For when we “translate,” we must begin from what is most immediately given in nature. And what is immediately given in natural reality is the body, or the form, or the plastic (formative) expression—that is to say, tangibility. And this plasticity is immediately located at the intersection of radius and line, not at the spatial centre *M*. So, starting from *c*, carry the distance to *M* out to infinity—in other words: shift the spatial centre away from *c* to an infinite distance. What becomes of our conceptual representation? The rays that once met the line *b* now become parallel, and consequently *b* itself becomes a straight line. In this case b becomes, in the strictest sense, an absolute circle-line—so completely extended, so perfectly stretched, that it is a straight line. And *a* becomes, in the strictest sense, an absolute ray, because the active extension from an infinitely distant spatial centre becomes infinite, or “full.” Fig. **VI** (p. 56) is therefore the conceptual representation of *absolute* counterparts.

The absolute circle-line is *b*, and *a* is the absolute ray. And so:

Absolute counterparts can be contemplated as absolute radius and absolute line.

In the next lecture, we shall see that

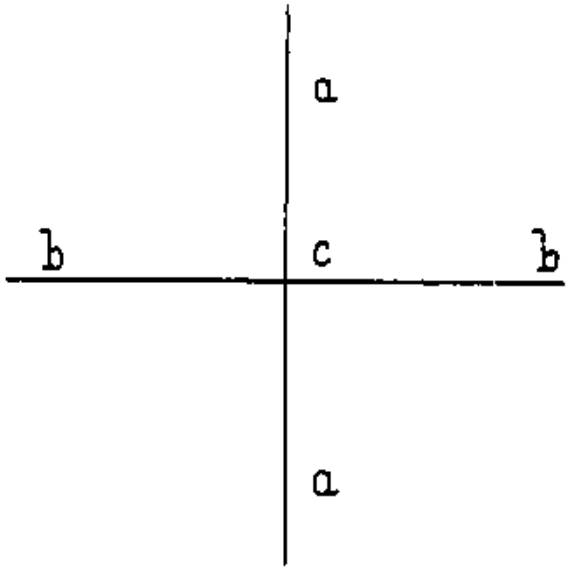

Fig. VI.

the *absolute* counterparts must, in objective reality, be called time and space, and that time and space are represented exactly and correctly in Figure **VI**. Insofar as the *absolute* counterparts pair together into a plastic centre, they must create a surface that fully possesses the character of surface—so completely a "boundary" that it not only "is" a boundary but is continually becoming a boundary anew, continually dying and continually reviving, growing and overgrowing, unfolding and receding into something else. In other words, insofar as the *absolute* counterparts pair together into a plastic centre, they create

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living organisms with their growing and decaying forms. In the next lecture we shall also ask how we are to name the counterparts of the other conceptual representations in relation to naturally given reality. For now it is enough if we have clearly seen the conceptual representations themselves—each individually and all in their mutual interconnection.

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The counterparts we have discussed so far are counterparts within objectivity. But there is yet another kind of counterpart-relation: the counterpart-relation of *subject* and *object*. This counterpart-relation is infinitely deeper—both in diversity and in unity—than the merely objective counterpart-relations. We therefore do well to express the deepest essential unity and diversity of subject and object with a different word than "counterpart-relation" (*tegendeeligheid*). We shall call the relation of subject and object: counter-*being* relation (tegen*wezen*heid).

Subject and object are counterparts—indeed, the deepest conceivable counterparts, or rather: counter-*beings* (tegen*wezens*). Philosophy typically regards the relationship between subject and object as a problem, *the* problem, and thus seeks to "solve" it. But this will never succeed—not because the problem is so difficult, but because it should not be called a "problem" at all. The relation between subject

and object is not a problem, but a mystery—*the* mystery. And to know a mystery is not to "solve" it, but to contemplate it, insofar as it is an objective mystery, and to experience it, insofar as it is a subjective mystery.

The words "subject" and "object" are philosophically technical terms. Their corresponding adjectives, "subjective" and "objective", are difficult to translate into vivid, everyday Dutch. But that is no longer really necessary, since these adjectives are gradually shedding their technical artificiality and becoming animated — imbued with spirit — as international words of life: everyone now uses them in everyday speech. The nouns "subject" and "object", however, have remained philosophical technicalities. Let us try to let those words speak plain Dutch, and they will immediately become more vivid: the "problem" of the relation between subject and object will then begin to shed its stiff philosophical formality, transforming instead into a mystery—without pretension, yet full of human life.

The "subject" ("*onderwerp*"), literally translated, is the "*under-throw*". But it sounds scholastic. What is the subject, really? It is that which "does", which "acts", active movement insofar as it is active, living as one. In plain Dutch: *kracht* (*force*). And the "object" ("*voorwerp*"), literally translated, is the "*fore-throw*". But the word is also scholastic. What, actually, is

the object? The counter-being of force: receptive movement, insofar as it receives movement; passive movement, insofar as it is passive—in one living Dutch word: *matter* (*stof*).

The counter-being of subject and object is thus, stated in living language, the counter-being of force and matter. These counter-beings can be distinguished conceptually, just as counterparts can be distinguished conceptually. But they cannot be *separated*. They are, in complete truth, distinct and inseparable, intimately one, just as all counterparts are intimately one. This unity and distinctness of force and matter we see and experience most fully when we see and experience them in their shared, ultimate reality or “boundary”. For a "boundary" always expresses both the unity and the diversity of realities.

The boundary of force and matter is, on the side of matter: *form* (*vorm*). Form is the ultimate reality or boundary of matter; form is the material mystery, which we must allow to become positively contemplable, gradually thinking and constructing, until we finally perceive natural forms as expressions of material life.

The boundary of force and matter is, on the side of force: *consciousness*. Consciousness is the ultimate reality or boundary of force. Consciousness is "the" mystery of force, which we must experience in relation to matter, until we

finally experience consciousness as an act of creation “of” and “within” matter. [1)]

In consciousness, therefore, we must distinguish three aspects: **1st** the force of which consciousness becomes aware, **2nd** consciousness itself, and **3rd** the material form upon which consciousness becomes aware.

That is, in fact, quite simple. Anyone who injures themselves on a hard object knows that "pain" is a consciousness *of* a force acting *on* a material form. Yes, it's all quite simple—so long as we don't "make" it a problem. And yet, in all its simplicity, this life of force, consciousness, and form is still the full mystery of life, which can be contemplated and experienced at every level of human understanding—from the most primitive naïveté to the most positive wisdom. That life can be contemplated and experienced as positive mysticism, but it is

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1) For completeness, this must also be said:
The *full* unity of force and matter is the unity of their shared boundary: consciousness and form. But that unity is "to begin with" their beginning or point of origin. On the side of matter, that origin is the *spatial centre*. On the side of force, that origin is *being* (*zijn*). Therefore the spatial centre, defined from the side of force, is the spatial point where the force's action takes place. The spatial centre is determined solely through the determination of force, whereas the plastic centre is determined also by objective movements (ray and line). See page 52.

also vaguely contemplated, vaguely experienced in naïve religious reverie, and veiled in the dogma of dogmas: the "Holy Trinity".

A dogma is often, besides being a doctrinal covering, a true life-word—an utterly natural human reality that wants to speak but cannot yet speak in sharply defined concepts: it therefore begins to stammer in colourful fantasy and dramatic imagery. Such is the stammering life-word that lives behind the doctrinal shell of the dogma of the Holy Trinity. We must listen to that life-word, just as attentively and in the same way as we listen to the life-words that have already come to articulated sound. For everything that is naturally human participates, as something human, in natural reality and truth.

Let us therefore translate the “Holy Trinity” into free and lucid conceptual language—so as to let this dogmatic word speak in clear, living terms without in the least diminishing its mystical content.

The Father, the first person of the Holy Trinity, is *the* Force, the one Creative Force.

The Son, the second person, is the Wisdom of *the* eternal Father, *the* Logos, *the* Word in the deepest inner sense, *the* Cosmic Consciousness. Of what is this Cosmic Consciousness conscious? Of the one Creative Force, the Father, which it inwardly experiences through and through as its very

life-content. For the force of which a consciousness is conscious is its life-content, *its own* force, one with consciousness itself. And upon what is this Cosmic Consciousness conscious? Upon *the* Creation, *the* embodiment of matter—in biblical language: the Holy Spirit.

The Holy Spirit, the third factor in the Holy Trinity, is objectivity in the highest sense—objectivity insofar as it is moved by the one Creative Force, insofar as it is "sent forth" by that Force. But reality, as essentially moved or "sent forth," is *material* reality. The ordinary Christian will consider it blasphemous if the Holy Spirit is called "material" reality. For the ordinary Christian belongs to the "articulating congregation" (*spraakmakende gemeente*), who do not fully know what they are saying when they utter life-words, and therefore do not fully know what they mean when they speak of the "Holy Spirit." They do not realize that their Bible so naturally symbolizes the Holy Spirit in fiery tongues, a shining dove, an earthquake, and a thunderstorm—but never as a person in the same sense as the Father and the Son. Because of the thin, intangible, and untouchable connotations of the word "spirit," the ordinary Christian easily assumes that spiritual objectivity and material objectivity are something like "counterparts" or even "opposites." It is for us, then, to listen more carefully to their own language than they themselves can—without in the least denying the mystical content of their religious vision.

It is for us to understand that all moved reality is "matter," in counter-being with the moving reality, which is "force." Everything that is moved or “sent forth” is matter insofar as it is moved—regardless of how coarse and tangible or subtle and intangible it may be. Spiritual objectivity and coarse material objectivity are neither counterparts nor opposites, but different degrees of one and the same reality. For example: insofar as a concept is moved or changed, that concept too is a material being. It is very *subtle* matter, to be sure, but still matter. It may not be coarse, tangible substance, but it is nonetheless material—human material. When I, for example, now move your concepts, arrange them into sentences, and try to deepen and interiorize them, I use your concepts as material, as matter, shaping them as a sculptor shapes a statue. Am I therefore merely suggesting things to you? No, not at all. I do not impose my own opinion on you; I do not “suggest,” even though I move your concepts. For while I move your concepts, I am myself moved. While I move your concepts, I am wholly movement myself. While I move your concepts, I surrender my separate individuality completely, listening keenly to the one Life that lives in us all; and, to know whether I am truly listening to that one Life, I test my listening—my listening made audible—by objective means such as exact

figures and generally accepted distinctions of meaning between synonyms. “Suggesting” means to press one's own will or opinion, and that I do not do; I avoid it as carefully as I can. What I want is to be movement with you, to share in the counter-being of the one Force, and so to become, with you, a spiritual movement or *spiritual materiality* of the one Creative Force. Yes, "spiritual materiality." Once again: *spiritual* and *material* objectivity are not counterparts, nor even opposites, but different *degrees* of objective movement. Spiritual, or “holy,” materiality is materiality insofar as it is contemplatively moved, not by some particular force, but by *the* Force. When we speak of “Spirit” without qualification, we mean the *moving* Spirit, or the Force, which in biblical language is called the "Father." But when by “Spirit” we mean "moved" Spirit, or "sent forth" Spirit, our sense of language prompts us not to speak of “Spirit” simply, but of the "*Holy* Spirit." That expression is, linguistically, a contraction of: *Holy Matter that is Spirit*.

Thus the “Holy Trinity” speaks in the language of our time and passes from vague mysticism to positive mysticism. And if our rationality remains alive enough to stay flexibly inspired even in its exactness, that religious image will only become more real and more worthy as it comes to speak in precise terms. Through all exactness

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there will still resound what the devout of old heard when they unhesitatingly offered goods and life for their faith: their faith in God the Father, God the Son, and God the Holy Spirit.

In due course, with the help of the conceptual representations of objective counterparts that we have just explained, we shall make material reality positively mystical and open to contemplation. We shall then have to become positively conscious of the essence of material reality from the essence of force-reality, which we shall then experience as the life-content of *our* consciousness—as *our own* force-reality. The essence of force-reality is nothing other than what the believer once, naively but profoundly truly, called "God the Father", or "the eternal Creator", or "the eternal Life".

This is at the same time an answer to those who ask, “what practical value does positive mysticism really have for us?” Our separate individuality will gain nothing from it, but it will become something through it: it will grow from mere individuality into personality, into true Humanity—a human being who is positively conscious of the eternal Matter of the eternal Force, of *their* eternal Force, *their* eternal Life.

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QUESTION.

What is the difference between "aanschouwbaar" and "aanschouwelijk"?

Aanschouwbaar (*contemplable*) refers to an objectivity insofar as it can be seen and transparently "looked through" directly—face to face—so far as its outwardness clearly shows itself to be the outwardness of its inwardness.

Aanschouwelijk (*illustrative*) refers to all the means that help us bring an objectivity to such direct visibility. The conceptual representations we have constructed as exact figures, for example, are aanschouwelijk, not aanschouwbaar. They are merely aids, which we must not "cling" to but must let fall away as soon as they have served their purpose—namely, to guide us toward genuine contemplation (*aanschouwing*).

Compare in this context: "example" ("*voorbeeld*") and "exemplar" ("*toonbeeld*"). An example is, if it is a good one, is illustrative (*aanschouwelijk*). An exemplar, however, is contemplable (*aanschouwbaar*). Thus the hero of a great tragedy is not merely an example to illustrate some virtue we should "imitate", but an exemplar of dramatically contemplable human greatness.

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II.

THE SYMBOL OF THE CROSS.

We have now considered the word “counterpart”, also by means of exact conceptual representations. If those conceptual representations are concrete, they will maintain a living relation with the word which they represent, and also with the naturally “given” reality. The word “counterpart,” once correctly and precisely understood as point-, ray-, and line-movement, will begin to tell us how the counterparts are realized in nature; for natural reality, when seen as a movement of forming, is nothing other than point-, ray-, and line-movement. In other words: once the word “counterpart” has taken its place in our consciousness through exact and concrete conceptual representations, it will begin to tell us that it is “this” and “that” in observable reality, and then the general word “counterpart” will naturally begin to specify itself into more particular words to designate “this” and “that” counterpart precisely.

The natural world, when we first *behold* it, appears first as *plastic* reality [1], and this can be seen as

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1) *Plastische* werkelijkheid (“*plastic* reality”) refers not to plastic as a material but to reality understood as *structured form in space*. The term plastisch (from Greek plassein, “to shape”) was widely used in early twentieth-century aesthetics to denote form-giving relations; in Schoenmaekers it indicates that nature, when first grasped through beholding, appears as a unity of formative counterparts.

the unity of *completed* counterparts. Therefore, let us first consider Fig. **IV** (p. 45), the first conceptual representation of completed counterparts. Soon, this representation will tell us that it takes place in reality in the vertical and horizontal movement that we observe in and upon our globe. The naturally perceived [1] outward movement from the centre of the Earth (the movement of the force of growth), and toward the centre of the Earth (the movement of the force of gravity), we call *vertical*. And the movement around the centre of the Earth, parallel to the Earth's surface, we call *horizontal*. It is therefore reasonable that we should call all movement from (and towards) a centre *vertical*, by analogy with the familiar designation of the vertical movement of the earth — a designation which in living international usage is continually employed. And it is equally reasonable that we should call all movement around a centre *horizontal*, by analogy with the well-known living international designation of the horizontal movement of the earth with which we are so familiar. Thus, for example, we shall call the movement that proceeds from the centre of the Sun toward the Earth's orbit *vertical*

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1) By "naturally perceived" we mean not only the objectivity immediately perceptible to the senses, but also those results of scientific investigation with which people in general have become so familiar that they have been fully absorbed into human life and no longer belong to "specialised knowledge".

and we will call the line of force of the Earth's orbit itself *horizontal*. This is not an arbitrary "assignment" of meaning to the words, but a reasonable application of "analogy", a principle of language that we see applied incessantly and quite naturally in every language.

We may of course also call the vertical movement a ray-movement, for that is what it is—as long as we do not focus too much on the centre from which it radiates, and too little on the character of the ray-movement itself, which is "taut". If we focus too much on the point of origin, we think too much in terms of *direction* of movement and too little about the characteristic of the movement itself. With the word "vertical", this danger is less pronounced than with the word "ray". For instance, when we speak of verticality on our Earth, we do not primarily think of the Earth's centre, but of the tautness, the steepness, of the verticality itself. We may of course also call the horizontal movement a "line-movement", for that is what it is—as long as we do not focus too much on the centre around which it moves, and too little on the character of the line itself, which is "supple", perhaps "straight", but nonetheless "supple". Again, if we focus too much on the centre, we think too much in terms of a *direction* of movement, and of a localized "rotation", and too little about the characteristic of the movement itself. With the word "horizontal" this danger is again less

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pronounced than with the word "line". For instance, when we speak of a horizontality on our Earth, we do not primarily think of the Earth's centre, but of the linear, the supple, the naturally lying character of horizontality itself. Moreover, the word "ray" ("*straal*") is related to "rigid" ("*star*") and "taut" ("*strak*"), while the word "line" ("*lijn*") is related to "supple" ("*lenig*") and to "lying [down]" ("*liggen*"). If we use the words "ray-movement" and "line-movement" *thoughtfully*, the danger is also averted of focusing too much on direction and too little on the characteristic of the movement itself.

Now let us consider Fig. **V** (p. 48). How shall we name the movement that proceeds from *c*, the point of intersection of horizontality and verticality? In *c*, ray-movement and line-movement merge; therefore, at that point of intersection, they will transform into their shared counterpart: the body. The ray-movement will now reveal itself from *c* as a ray-movement that is naturally bounded or naturally enclosed, which, in its primitive form, must be a "sphere". How shall I, in a linguistically correct and as exact a manner as possible, name with a single word that movement which is **1st** radial movement and **2nd** bounded to real and complete definiteness? I shall call that movement *radiative*. Here too we must again apply "analogy". The word "radiative" is formed in the same way as the word "positive". Why do we call the mysticism we are discussing here *positive* mysticism? **1st** Because it "posits"—it asserts this and that, and very much besides—but **2nd** because

it does not posit wildly, as abstract mysticism does, which fades away into vagueness, but posits something fully determined, something that we shall ultimately behold in bodily form. That is what is “positive,” is it not: *positing toward complete determinateness*. In that sense, we also speak of a "positive" Christianity, and of "positive" science. Now then, the movement that proceeds from *c* is **1st** a "ray" movement, it "radiates"; and **2nd** it radiates toward a fully determined, naturally bounded, surface-formed corporeality. It is therefore, strictly speaking, radiative. We may of course also call this radiative movement, in good Dutch, "figuration" ("*uitbeelding*"), or simply "forming" ("*beelding*"), or even "form" ("*beeld*"), provided we understand the word "form" ("*beeld*") in its broadest sense, one in which even a primitive sphere is a form ("*beeld*"), and provided we understand the word constructively—so that it expresses a movement from inwardness toward outwardness, a reality and not just a piece of matter, an "object" or a "thing". Notice again that radiative movement is the most complete, most living movement and, in relation to its centre, also the most "still", the most non-local movement. Vertical movement "radiates" *from* a centre; the horizontal movement "deviates" *around* a centre, radiative movement "hovers" *within* a centre—a plastic or formative centre, a "soul".

Now we must still find a proper name for

the *absolute* counterparts, as presented in Fig. **VI** (p. 56). The essential and primary reality of vertical movement is radiation, expansion. What is that same reality when thought of in *absolute* terms—namely, such that the centre lies at an infinite distance? Then that centre will, in truth, be entirely thought away, and the radiating (*uit*stralen) becomes rays, the expanding (*uit*beiden) becomes *space*. The essential and primary reality of horizontal movement is circulation, a bending around a centre. What is that same reality thought of in *absolute* terms—namely, when the centre lies at an infinite distance? Then that centre will, in truth, again be entirely abstracted away, and the circulation becomes progression, progression without beginning and without end. I say: without beginning and without end, because a line can have a centre as a line, but as a fundamental line (as a circular line), it has neither beginning point nor end point. Thought of in absolute terms, horizontal movement is therefore: *time*. Time, after all, is absolute movement which evidently has neither beginning point nor end point; time is progression without beginning and without end—neither before nor after time can we logically conceive of anything.

The absolute counterparts in and of objectivity are therefore: time and space. There is, however, a certain difficulty in thinking of space as reality—and therefore as movement. But in positive mysticism we do not trouble ourselves with abstract

absolutes so long as they remain abstract. Absolutes certainly demand our attention—but our human, formative attention. We reduce natural phenomena to absolutes in order to rediscover them again in nature, in order to see them "taking place" in natural reality. For our broadest and yet human reality—the Sun and the Earth—*space*, as vertical movement, takes place in the centre of the Sun. Thus, for our human world, space is absolute vertical movement insofar as it is realised in the centre of the Sun. Likewise, *time* claims our interest insofar as its absoluteness becomes fundamentally beholdable. Where does this occur? In the horizontal line which for us human beings is the fundamental horizontal line: the orbit of the earth as a line of force around the Sun.

Consider now *actual* time: the movement that takes place along the path of the earth's orbit. Through this movement time becomes real in the revolution of the Earth around the Sun and in the rotation of the earth on its own axis. From these motions come all the main patterns we experience: the seasons, the alternation of day and night, and the succession of years, months, days, and hours with their actual course. All of this together expresses what we call *concrete history* or *causality*.

Now consider at *actual* space: the movement from the centre of the Sun, through which

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history is stretched around its solar origin, and from that origin all unfolding of life receives its impulse, beholdable as the expansion of the central solar life into an infinite number of rays.[1)] All this expresses: *concrete evolution* or *origination*.

Thus we finally see Fig. **VI** (p. 56) as a conceptual representation of space (*a*) and time (*b*), which perceptibly realize themselves as concrete evolution and concrete history.

All this reasoning is, to a large extent, rigorous intellectual reasoning. But it is accurate—verifiably accurate. And we already know that

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1) The sun is, astronomically, not only vertical ray-movement but in addition a body. However, in a formative seeing of our *human* cosmos (Sun and Earth—*but especially Earth*), we are not concerned with the sun as solar *body*, but only with the sun as spatial ray-movement, as a vertical formative element. Only in that capacity does solar reality possess beholdable-*formative* value for our *earthly* reality.

Do not, moreover, confuse the deepest spatial ray-movement from the centre of the sun with *light* radiation. The deepest spatial ray-movement from the solar centre is the completed counterpart of the line of force of the earth's orbit and as such is "invisible" to our eyes, but beholdable to exact imagination, beholdable as a formative element. The *light* radiation of the sun is a visible manifestation of the deepest spatial ray-movement from the solar centre. Light radiation stands to that deepest spatial ray-movement as outwardness stands to inwardness.

we must first understand—rigorously—before we can behold *positively*-mystically. And we also already know that we must arrive at positively-mystical beholding, provided that we understand in the right way, according to the method we explained in the preface. For by that method we maintain, even in our understanding, contact with formative Life itself; it gives verifiable order and correctness to our thinking without distorting the spontaneity, the "bornness" of our thinking into something artificial or contrived. I can now say this even more concretely: our methodical thinking is nothing other than allowing the growing thinking of humanity itself to come to reflection. Everything that we have recognised here — in attentive listening to the word of life and in attentive contemplation of conceptual representations — humanity has already thought and represented before us, though still vaguely thought and vaguely represented. Indeed, in its deepest religious and most spontaneous life, and therefore in its thoroughly *formative* life, humanity has already dimly thought and felt everything that we have now recognised. Our recognition is a *re*-cognition. I have already briefly pointed to this when speaking about the dogma of the Holy Trinity. I must now point to it again. And I am certain of this: in this way I can show you that our hard understanding does not remain mere hard intellectuality, but gradually brings us consciously into participation in the still vague yet deep thinking and feeling

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of humanity as humanity. I am certain of this: in this way I can show you that our rigorous understanding ultimately provides positive clarity and verifiability to the stirrings that have brought the noblest humanity to ecstasy.

Consider once more Fig. **VI**. You recognize an ancient, religious representation full of solemnity: *the Cross*. Does that recognition have the value of positive truth, or is it merely sentimental enthusiasm, or at best a longing for a long vanished childhood? Let us try to formulate that recognition as positively and exactly as possible, and as boldly as possible, *as though it were pure truth*—and then ask ourselves whether, even after such a positive formulation, it still remains alive in verifiable reality. Here it is:

"The Cross, as a religious symbol, gradually developed within human culture and found its most dramatic and tragic expression in the Cross of Golgotha. It arose from essentially the same human way of thinking and imagining that has led us to the precise concept of the cross as the meeting of absolute counterparts. The way we think today is just as *spontaneously human* as the way people thought in earlier religious times. Our thinking has become more reflective and deliberate, but it is not artificially constructed or calculated. The difference between earlier religious thinking and our present thinking is this: the earlier kind was *not yet "positive"* (in the sense of being clear and verifiable). Because of this, it could only produce a dramatic symbol, without yet providing a demonstrable truth behind it. Our present way of thinking, however, aims to make that truth clear and verifiable; whereas our

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new life of thinking has become *positive*, therefore it can and must now arrive at positive conceptual representations with verifiable content. The Cross as an exact conceptual representation is a *re*discovery of the Cross of Golgotha. In essence, it has remained the same, but it has now become a human reality of fully concrete and conscious truth".

Well then: surely no one can accuse us of hiding behind vague terminology in order to evade the criticism of strict intellectual reasoning. No — we do not fear such criticism. On the contrary: wherever it appears openly and honestly, animated by a love of truth, it can only help us to express our very old and yet very new truth more and more positively, more and more clearly, and to allow it to take its place in real human thinking. Let us therefore formulate that criticism ourselves, as sharply as possible, in order to give all its intellectual force its full due. Everything it might say must come down to this:

"Leaving aside the question whether the crucifixion of Jesus is a historical reality or a beautiful legend, the cross itself is merely something incidental. The story, in its essential meaning, simply says that Jesus — the ideal human being, or, for dogmatic Christians, the God-Man — died the most shameful of deaths despite, or indeed because of, his personal nobility. The essential truth

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of this story is the tragic fate of the Righteous Man, or, in dogmatic Christian thought, the supreme act of divine love, in which God sacrifices his own Son for the salvation of humanity. I am even willing to grant that, for those who think in dogmatic terms, the death of Christ can be understood as a victory over death, in that God Himself "died" and thus seized death at its very heart. All of that can be what the story of Jesus' crucifixion means. But the *cross* remains something incidental, which certainly has nothing to do with the essential content of Jesus' death. And if I am asked how the love for the cross as a religious symbol should then be explained, I answer that the explanation lies quite close at hand. The cross simply happened to be the instrument that the enemies of Jesus used to torture and kill him—or at least it was regarded as such. For that reason the cross became the symbol of the Christian religion. Had Jesus not been crucified but guillotined, perhaps the guillotine would have become "holy," and Jesus' death would have retained the same significance".

So speaks, sharply and honestly formulated, the truth-loving intellectual criticism. How shall we answer it?

First of all, that we can fully accept its causal explanations of the symbolism of the cross. We have no need whatsoever to deny

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that the cross is also a historical, or supposedly historical, symbol. Nor do we deny that the veneration of the cross as a symbol has been sustained also by the belief that the cross was the instrument of torture used against the Redeemer. But besides those causal explanations, which we do not dispute, there is another explanation. And this other explanation, *alongside* the causal one, is deeper and more valuable, because in a verifiable process of thinking it touches the deepest stirrings of human life as such.

Let me clarify what I mean with a very simple example. In this very simple example I shall touch the core of positively-mystical explanations, as distinct from "causal" explanations.

If a person has killed himself by means of poison, the doctor is correct when he states: death by poisoning. In doing so he has given an external causal explanation, and it is correct. Alongside this external, medical explanation there is another: we can also ask what particular emotion led this person to take poison. If we can answer that question, we have found another explanation — the internal causal explanation. This internal causal explanation, a psychological one, does not in the least contradict the physician's explanation,

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nor does the physician's explanation contradict it. Both explanations are correct; each retains its validity alongside the other. But even these two explanations would not yet allow us to see through the case completely. We may also try to see *inwardly* how this particular individual, under the influence of that particular emotion, came to seek death. If we can answer that question, we must be able to enter imaginatively into that individual. If we can answer it, we gain an explanation that views the event from its origin, that lives within the chain of causation itself. Then we obtain an *inner* psychological explanation, which is a mystical explanation, because it leads to a beholding of the essence — the formative essence, the mystery of a reality, in this case: a human being. Such an explanation might, for example, be given by a novelist or a dramatist. And this inner psychological, or mystical, or formative explanation would again retain its validity alongside the previous two. It would not contradict them, nor would it be contradicted by them.

Well then, without contradicting the external and internal causal explanations of the symbolism of the cross, we also seek a deeper explanation: an inner psychological, a mystical, a formative one. And indeed a formative explanation that leads to verifiable, exact

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beholding. Such an explanation is not impossible. We shall see.

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We have drawn strictly exact, *but at the same time strictly spontaneous*, conceptual representations of the objective counterparts. And then we quite naturally arrived at the representation of the cross as a positive symbol of absolute polarness—a positive symbol of the deepest objective polarness, which must take formative place in all objective reality as such, and which must therefore lead us to a human beholding of the formative essence of objectivity. Once we have truly experienced the strictly *spontaneous*, the completely *unintentional*, the entirely *natural* character of this thoughtful process of growth, we then recognize this human process again. We recognise the cross-representation whenever we see a more primitive humanity creating a representation of cosmic reality, when it seeks to behold the essence of reality in a fully human way—that is, in a humanly formative way. In such primitive humanity, we may not find an "exact" conceptual representation, but we will often find a clearly recognizable representation of the cross.

The ancient story of Paradise, for example, is a poetic and unmistakably *formative* representation of cosmic reality. Adam is *the* man, Eve is *the* woman,

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and Paradise is *the* untouched Earth on which humanity can live in innocence. There we already recognise the cross: the tree, the vertical tree, with the serpent's body, which moves so characteristically horizontally. This vague imaginative representation of the cross we also find in the wilderness, where Israel, the chosen people, is threatened with destruction—and with Israel the truth revealed to humanity. There again it becomes necessary to behold cosmic reality in a fully human way, that is, formatively; and we again encounter the same symbol of the cross. The Israelites can be saved by looking up to a staff on which a metal serpent is placed—a vague representation of vertical and horizontal movement, a representation of the cross. It is well known that the Egyptians also revered the symbol of the cross as a religious symbol—among the initiates perhaps even as a *positive* religious symbol. In any case, among the Egyptians as well we recognise our cross-construction. These are certainly not causal explanations, and anyone who can recognise no natural connection other than the causal one will call this groundless speculation. But alongside causal explanations there lives another: the mystical, the formative, which explains reality as an expression of its origin. And this mystical explanation is the *re*cognition of human formative life, arising from spontaneous and exact, fundamentally formative

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conceptual representations. It does not contradict the causal explanations, but it asks for more.

Thus we *re*cognise the Cross of Golgotha. That cross is not yet an exact symbol, not yet an exact conceptual representation, but we can nevertheless clearly recognise it as an essential and not incidental factor in what the tragedy of Jesus reveals: fully human, humanly formative life, which seeks to behold not merely a particular case but the essence of cosmic reality. Sun and earth participate in the drama of Golgotha, for it encompasses the whole world; it penetrates reality as reality, and seeks to make the essence of reality beholdable. And it seeks to do so in humanly formative activity. Now, the cross belongs to this as a representation—whether exact or still vague—of absolute counterparts. Even at Golgotha the cross-symbol had not yet become an exact concept. But there it attained another kind of completeness: it ripened into *tragic drama*.

The tragic—what is it? It is the evident taking place of Fate, of Necessity, within a human soul. That is what the technical word "tragic" means, as any literary scholar will tell us. But let us try to construct that fatal occurrence, so that we may see it formatively and exactly.

Evolution, as vertical movement, generates

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history, as horizontal movement, and the union of the two: the body. That is the deepest Fatality, the continual Necessity, the fundamental inner construction of all objective reality. But evolution and history will not always unite so completely in a beholdable way that evolution reveals itself as the creator and fulfiller of history. Usually, in fact, we see history simply *continue onward*, endlessly *carrying forward* in causal sequence what evolution has already created within it, without our perceiving any original, present evolution that *essentially* "expands" a form, bringing it to more perfect life. Until the time arrives when time itself acquires the tension that makes it possible for evolution to fertilise it in a beholdable way, or, to use the classical expression: until the time is “fulfilled.” Then time becomes pregnant with new life, and that new life emerges as formative expression, revealing history and evolution as a living construction of harmoniously stretched and expanded counterparts, joined together at the right moment. The inner construction of this formative expression is the inner construction of all tragic reality, especially of the tragic personality, which is born because it must be born in a beholdable way, must be cosmically and fatefully born, since evolution is complete and time is fulfilled … and which therefore must also visibly die in and through that same

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Fatality. For a personality whose birth is beholdably connected with the deepest cosmic life—concrete time and concrete space—is in beholdable harmony with that cosmic life: everything in it, including its death, will evidently be Cosmic Necessity. That is the tragic, constructed exactly: it is the revelation of a formative expression as born and growing and dying through the life of cosmic evolution and cosmic history in one. Take this well into yourself, and reflect also that concrete evolution and concrete history must become representable—both exactly and spontaneously—in the cross-representation of our sixth figure. And then say whether we must not *rediscover* the construction of the tragic on Golgotha as sublime drama, as sublime action. The Cross participates immediately on Golgotha in the gesture of that Man who dies because he must die, must die in a beholdable way, beholdably integrated with the Necessity of the whole world. Yes, of the whole world. The sun veils its face; it participates in the universal Necessity, and the Earth opens its graves and restores its dead again to life …

The drama of Golgotha is not yet an objectification of the cross as an exact conceptual representation, but it is a dim prefiguration of it. Humanity has long already seen natural reality vaguely as governed by absolute counterparts.

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Humanity has long already seen history vaguely as a horizontal movement, and its counterpart, evolution, as a vertical movement. It has long already seen, beyond the causality of history, the evolution that creates—an evolution that is not causal but original. It has long already seen that the causality of all events, as causality, is passive in relation to the active originality of evolution, which stretches history, repeatedly breaking through it whenever time is fully tensed. Humanity has long vaguely seen that evolution breaks through causality without breaking it apart, in order to create within it a new, original life and to impart that life to it so that history may carry it forward in its propagating course—until once again a new originality from the movement of evolution fertilises history and people again say: miracle, miracle—this is more than cause and effect.

At first humanity saw objectivity as the crossing of evolution and history in primitive imagination; later it saw objectivity as the crossing of evolution and history in tragic drama. But at last we must come to see that crossing in intellectually controlled imagination, in a positive, exact conceptual representation. That has now happened—this has truly happened for us—if we are able, reflectively and inwardly, in a humanly formative way, to deepen ourselves in the natural

thinking and representing of *the* Human Being. In this way we recognise our sixth figure in the Cross of Golgotha. In this way we gradually come to see that our positive-mystical thinking and representing is essentially human—formatively human, fully human, universally human—and not a special, deliberate invention of some individual.

The tragedy of the Cross of Golgotha is a universally human tragedy that repeats itself, more or less, in every human being. We know this well enough, but until now we did not yet know exactly that this repetition in each human being is a *formative* repetition, insofar as it is truly a repetition and not merely a matter of "imitation." The ordinary Christian also sees something universally human in the tragedy of Golgotha. But if we ask him wherein the universal humanity of the tragedy of Golgotha consists, he will answer us either that a particular man, who was at once God and man, made atonement for the sins of us all, or that an ideal man has given us the highest example of human virtues—courage, self-sacrifice, fidelity, and so forth.

But that is not the universally human character of the tragedy of Golgotha, if only because such explanations do not live as universally human *formative* life. What a particular person does or undergoes *in our place* does not live formatively *within us*, even if

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that person were a thousand times "God." It can of course happen—and it does happen—that Christians, *in response to* their belief in "vicarious suffering," are brought to intense formative life, even to ecstasy. But this happens only *in response to* that belief, which they unconsciously transform within their religious life into something alltogether different. The modern explanation—that an ideal man has given us the highest example of human virtues—is still further removed from all formative humanity. It may well be that such an explanation helps people to remain morally upright, but it lacks all formative power. The modern explanation cannot even give rise to formative life; it produces only bourgeois morality, without formative life, and certainly without mystical life.

The universally human character of the tragedy of Golgotha does not live in a morality of guilt and atonement or of supremely exemplary behaviour, but in the model of the dramatized symbolism of the Cross, which leads the human being to a vague—or ultimately to an exact—beholding of the mystery of reality as formative-expression reality. It is in fact thoroughly unmystical and irreligious to think, before anything else, of duties and rights, of virtue and vice, when contemplating the Cross of Golgotha. It is precisely this moralising *without mystical-formative life* that has degraded the Cross into a burden-cross or a pleasure-cross ("honour-cross!"). But the Cross is not, above all, a moral burden or a moral pleasure, a right

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to “honour.” The Cross is, above all, a vaguely suspected — or finally exactly beheld — construction of the reality of nature. Only as such does it also give us a truly mystical morality, a religious morality, a formative morality, because only as such does it teach us to see the human deed as *formative manifestation*.

A human being whose mystical seeing has once been positivised into exactness can no longer see living objectivity as “matter-of-factness”; he must see it as “reality”, as real *formative manifestation*. Now the cross-construction is the construction of all real formative manifestation as such — something we shall find confirmed when we explain the given forms of nature (sphere, crystal, egg, living organisms) from the cross-construction. The more the mystic thinks through the cross-construction, the more exactly he sees *reality* as formative manifestation. And as soon as he rediscovers the cross-construction in all-human creations as all-pervading — even if still as an un-positivised symbol of the Cross — he can no longer see the living deeds of human beings otherwise than as formative manifestations: no longer as “things”, but as formative manifestations, real formative manifestations. For then it becomes exactly manifest to him that human reality itself — that which is called “deed” — is formative manifestation. Then he comes, more and more positively, to see and experience that a living deed is not a thing that “fits” or does not “fit”, but a “gesture” that happens well or badly,

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that is well or badly “born”. And this seeing — positivised through the cross-construction, positivised in moving recognition through the Cross-construction of Golgotha — is the beginning of mystical morality: *the human deed is a formative expression, a gesture*.

Insofar as the deed is not seen as formative expression or “gesture”, it can only be regarded as a matter, as a thing, as a deed “of a human being”, but not beheld as a human deed. Insofar as the deed is not beheld as formative expression or “gesture”, it is neither good nor bad, but at most decent or indecent. Insofar as the deed is not seen as formative expression or gesture, it is merely an externality around the soul, and not an outwardness with inward content, not an expression of the soul. A good deed is good as gesture; it is well “born” from inwardness. A bad deed is bad as gesture; it is badly “born” from inwardness. A human being is good insofar as his inwardness is full of living humanity and comes outward in formative manifestation. A human being is bad insofar as he does not live inwardly and does not formatively manifest outwardly. A morality that calls deeds good or bad as outward externalities does not live; it merely observes human beings and does not see through them. The "morale indépendante", the morality of “humanity” as such, which calls deeds good or bad entirely apart from their mystical or formative content,

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is a gross failure to recognise the human as a real human being.

The denial of all merely external morality is an essential characteristic of all mystics. Drastically and propagandistically Martin Luther rejected external morality in his well-known saying: "Sin boldly, but believe more boldly." This was expressed more calmly and more inwardly in several propositions by the radical mystic Meister Eckhart, as recorded in the condemnation issued by Pope John XXII:

(14th Proposition) … "Because God in some way wills that I have sinned, I would not wish that I had not committed those sins." He added that this is true penitence.

(15th Prop.) "If a person had committed a thousand mortal sins, he should, if he were rightly disposed, not wish that he had not committed them."

(16th Prop.) "God prescribes no external deed."

(18th Prop.) "Let us," he said, "bring forth fruit not of external deeds, which do not make us good, but from inward deeds which the Father, remaining within us, performs and brings out."

All this sounds rather dangerous. Yet in truth it certainly does not mean that our mystical insight remains entirely foreign to our deeds and brings no discipline into our actions. No — mystical morality does not neglect the outward deed, but says that our deeds, in all reality, must be "outwardnesses"

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that correspond livingly with our inwardness — and not "externalities" surrounding an "internality". A human being, precisely insofar as he mystically beholds, is of himself moral, because his beholding is a formative, formatively expressive beholding. The mystical beholder is moral without “intentional” goodness — which cannot properly be called good, because it is intentional. And where mystical beholding becomes *positive*, it is *positively* moral. The positive mystic will indeed refrain from very definite deeds and will indeed perform very definite deeds, because he positively sees that certain deeds can well up from him as beautiful gestures, while others cannot. Positive-mystical beholding, without “commanding” or “forbidding” deeds, apart from every “law” or every “duty”, will ennoble the life of human deeds into beautiful, full gestures arising from the most intimate inwardness. The conscience of “duty” falls silent in mystical beholding, but another conscience awakens: the conscience of the formative human being, burning with creative impulse, which consecrates all matter-of-factness into reality and all reality into truth.

We all know that all morality, insofar as it is *living* morality, is *love*. But what, in the end, is love? Is it what has been called, with a barbarous word, “altruism” — a mutual rendering of service without deeper mystical content? No. Love is above all *beholding*. People who

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cannot truly behold one another may indeed support and help one another through mutual service, but they cannot love one another. And conversely: what we truly behold, we love — precisely because we behold it. For reality that is beheld is reality that is seen through; and reality that is seen through is beauty; and beauty is the natural object of love. Through beholding — and through beholding alone — our love lives for human beings, and animals, and plants, and the whole wide Kosmos. Our inward poverty lies precisely in this: that we may understand much, and even look at much, but can *behold* so very little. That is why our love is so poor. That is why we exchange creative love for mutual service.

This again is an answer to those who ask what we shall really gain from positive mysticism: it gives us the mystical conscience, the formative conscience, the conscience of love, a *living* morality that both sees and creates beauty..

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QUESTION.

Is the positivizing effect of our method in the explanation of the symbolism of the Cross not reversible? I mean: we have seen through the story of Jesus' crucifixion to reach positive-mystical symbolism of the Cross; can we not now also, conversely, from the symbolism of the Cross positivise that crucifixion as "history"? Can we thus obtain certainty about the factual occurrence of Jesus' death? Historical scholarship doubts the factuality of Jesus' crucifixion. Has positive-mystical insight nothing to say about that history as factual reality?

It is true that all living human events are, at their deepest root, born out of mystical beholding—whether vague mystical beholding or positive mystical beholding. We must therefore be able, from exact mystical insight, to see the creation of human factualities. Just as a novelist or dramatist can see the factual course of a human life, *given a particular individual*, so too must an exact-mystical insight be capable of seeing the factual course of events of the Human, *given*—not a particular individual—but *the Human as*

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Human Being. But mystical insight — and certainly positive-mystical insight — does not concern itself with an *individual* fact as such. A positive-mystical insight must even call an individual fact as such an "illusion." As mystical insight becomes more perfect, it sees facts increasingly as they truly are: as one continuous, concrete movement of time, one uninterrupted rhythm full of variation and unity. Mystical insight sees history as music — one music. Just as the musician, as artist, does not listen to a particular tone but to the continuous movement of tones in one musical life, so mystical insight does not see a separate, isolated fact as a piece of concrete time, but the continuous movement of factuality — its continuous, horizontal movement of concrete time. It is precisely the mystical reality of history that forbids us to assume that a positive-mystical insight could give us information about some particular event as such. It is indeed one of the revelations of the mystical reality of the Cross that we are left more and more certainly in uncertainty about the individual fact — or non-fact — of Jesus' crucifixion. For mystical life precisely dissolves the separate facts as separate facts, so that we can no longer say, with historical documents in our hands: "You see, this happened and that did not." Mystical insight "sings"

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factuality—“sings” history in a continuous rhythm. For mystical insight, an individual fact as such is at most "matter-of-factness", but not reality, and certainly not truth.

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III.

FUNDAMENTAL FORMS OF NATURE.

In the foreword we said that our method of thinking is, "to begin with," governed by two fundamental ideas or laws of thought (p. 20). We have already, quite naturally, reduced these two fundamental ideas to a single one, namely: the determination of the life of truth. *Truth is: to reduce the relativity of the data of nature (natuurgegeven) to absoluteness, in order to find that absoluteness again within the data of nature*. Let us explain this determination more closely, before proceeding to the positively mystical explanation of the fundamental forms of nature.

The data of nature are relative, and above all relative forms or bodies. These relative forms make "impressions" upon our faculties of perception. These impressions as such are certainly not yet "truth"; they are merely "material": they are nothing more than presentations of isolated factualities (*zakelijkheden*). And even if, with or without instruments, we ensure that these impressions are highly detailed and tell us "precisely" all possible particularities of the

isolated factualities (*zakelijkheden*) they present, they still remain at the level of isolated factuality. However accurately we may perceive the relativity of the data of nature (*natuurgegevens*), accuracy is indeed highly necessary for the positivisation of truth, but accuracy alone is by no means truth.

Yet no thinking human being remains at the level of the impressions of relative data of nature. *Every* thinking human being reduces these relative data, to a greater or lesser degree, to absolutenesses. Insofar as we do this, these impressions begin to live within us humanly; that is to say, insofar as we do this, the factual impressions of nature are transformed from isolated factuality into reality (*werkelijkheid*). And our human life itself compels us to do this: a specifically human instinct seizes upon these impressions and "styles" them into absolutenesses. For example, if a teacher of mathematics draws a very imperfect circumference of a circle on the board, it costs the pupils no effort to reduce that highly relative circumference to an absolute one, and the teacher can very easily show them, on that irregular circumference, what, for example, a "diameter" and a "tangent" are.[1)] This happens because it is a specifically

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1) Distinguish: *open* absoluteness and *closed* absoluteness. Absoluteness, as such, excludes all "more or less," and it does so in two ways: *openly*, in which case it is an absoluteness of the first order; or in a *closed* manner, in which case it is an absoluteness of the second order.

The absolute circular line, for example, as *open* absoluteness, is an absolutely *straight* line whose centre lies at an infinite distance. In this, all "more or less" is abstracted away, and this without any limitation; it is an absoluteness of the first order and representable in an *open* figure. (Fig. **VI**).

The absolute circular line, as *closed* absoluteness, is an absolutely round line whose centre lies at an arbitrary distance. Here too all "more or less" is abstracted away, *insofar as we confine ourselves to the relations (verhoudingen) of closed perimeters*; it is an absoluteness of the second order and representable in a *closed* figure: a circular *circumference*.

human and inalienable instinct to reduce relativity to absoluteness. Through this, isolated factuality (*zakelijkheid*) becomes human life within us, becomes human reality (*werkelijkheid*). But reality as such is not truth. So long as the human being remains within absolutenesses, he experiences only reality, and not truth. Only when he reduces relative data of nature (*natuurgegevens*) to absolutenesses in order *to find those absolutenesses again within the given nature* does he experience truth. If, for example, through the relative roundness of water droplets which we see hanging on the leaves of a tree, we quite naturally arrive at the concept-presentation (*begripvoorstelling*) of the absolutely round circle, we experience "reality." But if we then return to the relative data of nature in order to bring it into relation (*verhouding*) with our human absoluteness, and say: "Water droplets have the natural tendency toward absolute spherical formation; they would be perfectly round in complete freedom" — *then*

we have experienced and expressed complete truth.

All this the positive mystic not only knows, but works out methodically, and in this respect he is the opposite of the empiricist. The empiricist strives first to sharpen the impressions of the relative data of nature (natuurgegevens) as much as possible in their relativity. Every particularity of these impressions he records precisely, and only when he possesses a very extensive and highly precise body of impression-material does he attempt, by means of a "hypothesis," to order all these impressions, to bring them under a single law. In the empiricist as such, the detailed observation of relativity comes first, and only then comes a "explanation," by which all these details are ultimately brought back into an order. The positive mystic, however, immediately follows his human instinct, which leads him to reduce relativity to absoluteness. He follows this instinct *reflectively* (*bedachtzaam*), and in doing so he checks himself *carefully* through objective distinction (*onderscheiding*) of linguistic synonyms and through exactly constructed figures. The following of the human instinct toward absoluteness is, for the positive mystic, just as exact as the "observing" and "ascertaining" of the empiricist. But the exactness of the positive mystic is the exactness of a matured inward, human, instinctive thinking; the exactness of the empiricist is merely the exactness of

professional skill and specialised knowledge. The empiricist is "precise," the positive mystic is "exact."

The particularities of nature are no more neglected by the positive mystic than by the empiricist. But whereas detailed observation comes first for the empiricist, it comes afterwards for the positive mystic. For the positive mystic reduces the relative data of nature (*natuurgegevens*) to absolutenesses in order to find those absolutenesses again within the given nature. There he finds his absolute concept-presentation (*begripvoorstelling*) again by approximation (*bij benadering*). And it is precisely this absolute concept-presentation that now enables him to behold the particularities of nature all the more purely. I say "behold" (*aanschouwen*), and not merely "perceive" (*waarnemen*). The empiricist perceives the particularities of nature; he looks at them — carefully, indeed — but it remains mere "looking"; it is not "beholding," not "seeing through" (*doorzien*). More precisely: the empiricist does indeed experience that all particularities of nature are ultimately expressions of one life. But this experience leads him to nothing more than a mere abstraction — a law of nature or a hypothesis. His separate impressions of the particularities of nature remain, alongside that law or hypothesis, separate impressions; they are not sensuously beholdable (*zinnelijk-aanschouwbaar*) within that law or hypothesis. For the positive mystic, however, these impressions become sensuously beholdable within his experience of the one life,

so that he finally beholds all forms of nature — including particularities — as manifold-unified gestures of and within the one life. And he beholds them with the utmost exactness. The perception (*waarneming*) of the particularities of nature by the empiricist is precise; the beholding (*aanschouwing*) of the particularities of nature by the positive mystic is equally precise, but of an entirely different order. The perception of the empiricist *describes*; the beholding of the positive mystic *characterises*. The positive mystic positivises the seeing (*ziening*) of the formative artist, who beholds with great precision, but does not recognise any truth-value in mere accurate "looking."

All these remarks will find their effect as we now proceed to give a positively mystical explanation of the fundamental forms of nature.

Forms, as forms, are bodies. We have already seen that bodies are manifested (*uitgebeeld*) as interpenetrations of completed counterparts (*tegendeelen*). We must therefore recognise the fundamental forms of nature as fundamental interpenetrations of completed counterparts.

The two fundamental, completed counterparts which give "form" to our Earth and to all that is earthly are: the horizontal line of force of the Earth's orbit around the sun, and the vertically deepest spatial radiating movement which proceeds from the solar centre. These fundamental counterparts will, insofar as

they live in-and-on our Earth, will always be representable as a "cross": an angularity of rigid ray and straight line. I say: "straight" line. For even if we take a segment of the curved line of the Earth's orbit so large that it cuts through the entire globe and, together with its vertical counterpart, manifests the Earth itself, that segment of the line of force will still not deviate perceptibly from a straight line. Although this line of force is in essence also curved, it will not be "perceptibly" curved insofar as it is realised in-and-on our Earth, because there it can only ever be a very small part of the entire line of force.

Thus the inner construction of all earthly forms must become beholdable as a life of the cross. And the point of intersection of that cross — the intersection of horizontal and vertical movement, the intersection of concrete history and concrete evolution — that point must become beholdable as the plastic centre, the "soul" of earthly forms or bodies.

The Spherical Form.

It is well known in physics that all masses of matter have a tendency to assume the spherical form. This spherical form will be realized when the mass is completely "free," i.e., when it is inwardly supple and formable (*lenig-vormbaar*), and also free from all

external constraint. A falling drop of water deviates more or less from the spherical form, but this is because, although it is inwardly supple and formable, it is not left outwardly "free" as it falls, but is stretched and tapered by friction with the air. A hanging drop of water also deviates more or less from the spherical form, and again this is because, although it is inwardly supple and formable, it is not free from external influence: it adheres, for example, to a leaf, and is thereby somewhat elongated by gravity as it hangs. A completely free mass of matter, however, is perfectly spherical.

How, then, does empirical physics explain this free spherical form? I ask this not because my primary concern would be to refute the empirical-physical explanation, but in order to clarify the positively mystical explanation that will follow, also by comparison with the explanation of empirical physics.

Physics has hitherto explained the spherical form by means of "cohesion" and "equilibrium." Through "cohesion," or the "force of cohesion," the various particles of a substance are held together into a single mass. And because cohesion seeks "equilibrium," the substance is held together in such a way that it assumes the spherical form. Fig. **VII** presents that explanation in a beholdable (*aanschouwelijk*) way.

Suppose that the circle in Fig. **VII** represents the cross-section of a free mass of matter. Then cohesion will

act on the surface of the mass in the direction of an infinite number of rays all pointing toward the centre *c*. Cohesion, as regards the nature of the substance, is equally strong everywhere at the surface, for the substance is assumed to be one and the same, of uniform density—for example, water. If, then, the distance from the surface to *c* is everywhere equal—that is to say, if the mass

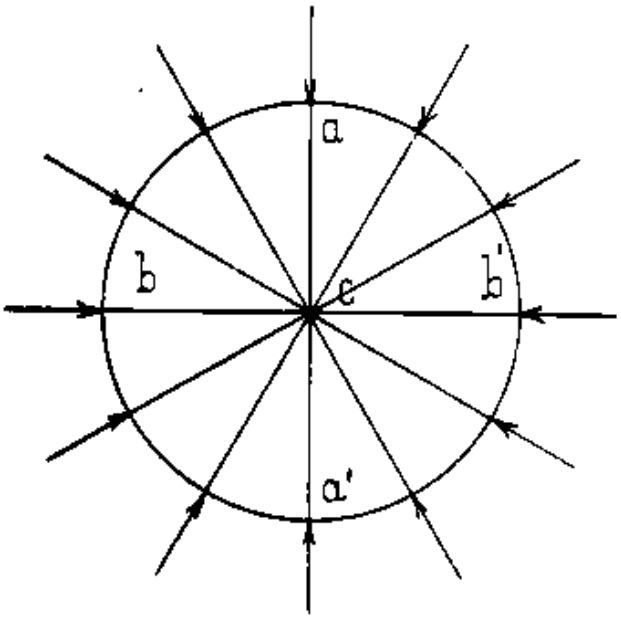

Fig. VII.

is entirely spherical in form, then cohesion at the surface will also be everywhere equally strong as regards the quantity of the substance. The spherical form is thus the fundamental form of *equilibrium* of the free mass of matter, for in the sphere the surface of that mass is everywhere equally driven toward the centre of the mass by cohesion.

Is this a satisfactory explanation?

Yes and no.

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Yes, insofar as we consider the natural, free sphere merely as a "thing," a lifeless thing, an inanimate fact (*zaak*). Insofar as we view the free sphere purely in terms of isolated factuality (*zakelijkheid*), that explanation does indeed satisfy us.

But it *no* longer satisfies us once we begin to see the natural, free spherical mass as reality (*werkelijkheid*)—as reality that acts, that lives, and thus constructs itself from inwardness (*innerlijkheid*).

Compare Fig. **VII** with Fig. **I**. You will then observe that the rays in Fig. **VII** are opposites (*tegenovergesteldheden*) of one another, which neutralize each other, and are not counterparts (*tegendeelen*) that complement one another creatively. For example, a is opposite to a', and b is opposite to b'. There is no other difference between the rays than a difference of direction, and the directions of the rays are immediately, diametrically opposed to each other. At c there will therefore arise rest—lifeless rest—and the "equilibrium" of the spherical form now proves to be nothing other than a continuous falling toward c, the lifeless point of rest which, precisely because it is a dead point of rest, cannot be a point of intersection of counterparts, not even of unfinished counterparts (*onvoltooide tegendeelen*). The entire free spherical form, according to the explanation by cohesion–equilibrium, is a lifeless thing, a thing that remains a thing—and indeed a spherical thing—precisely because it does not live. This explanation is "factual" (*zakelijk*), and it "works" or is internally coherent; that is sufficient so long as we observe only isolated factuality (*zakelijkheid*).

But as soon as we begin to see the free sphere as a "reality" (*werkelijkheid*), as a "life," we are no longer satisfied with this. We will then want to behold the sphere as a fundamental life-construction, a "plastic" (*plastiek*) from a centre that is truly plastic: an interpenetration of completed counterparts (*voltooide tegendeelen*), which ultimately realise the polar relation (*tegendeelige verhouding*) of concrete history and concrete evolution. This life-construction is presented in Fig. **VIII**:

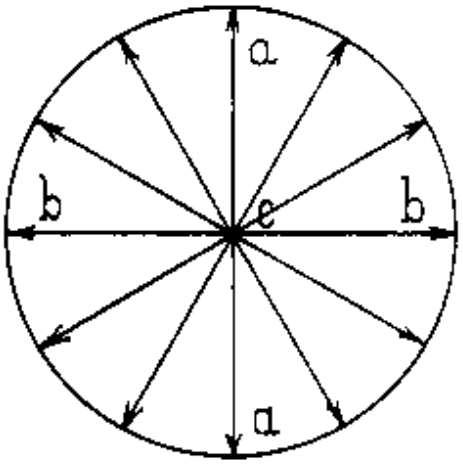

Fig. VIII.

The centre *c* is now a centre of cosmic cross-movement, of which *b* is the horizontal line (time, history, length), and of which *a* is the vertical ray (space, evolution, breadth). From *c* there now proceeds a radiative movement, a ray-movement (*straalbeweging*), which is bounded by a surface. (See Fig. **V** with explanation).

Thus we finally behold the free spherical form as a construction of many counterparts (*tegendeelen*). In the first place,

we see the counterparts *a* and *b*, the cross-counterparts (*kruistegendeelen*), which together constitute the one cross-movement. This cross-movement gives rise to *c*, which is thus the passive counterpart of the active "cross" (*a* and *b* together); and c in turn gives rise to the ray-movement, which is therefore passive with respect to *c*, while *c* is again active with respect to the ray-movement: thus the ray-movement is the direct and passive counterpart of *c*. The ray-movement in turn gives rise to the surface; it is therefore the direct and active counterpart of the surface, and *c*, through the ray-movement, is the indirect and active counterpart of that same surface. Of all these counterparts, which reveal the sphere as a *living* reality (*werkelijkheid*), the factual (*zakelijke*) explanation by cohesion-equilibrium tells us nothing. The cohesion-equilibrium is the equilibrium of dead rest; the equilibrium of counterparts, however, is the equilibrium of "silent," living movement — the equilibrium of *formative manifestation* (*beelding*).

Even in our explanation, however, opposites (*tegenovergesteldheden*) still remain. The ray-movement, namely, is indeed polar (*tegendeelig*) with respect to surface and centre; but the rays themselves are not counterparts of one another, but opposites of one another. Yet these opposites do not negate the plastic (*plastieke*) life of the free sphere: they merely indicate that the free sphere is indeed plastic life, but still *primitive* plastic life, and not yet full, *organic* life. The surface of the free sphere is the manifestation of a life whose "content," or inwardness (*innerlijkheid*), is

that of the free sphere. But besides this proper "content," there is also an "interiority" (*inwendigheid*) within the free sphere. This interiority is the continual opposition (*tegenovergesteldheid*) of the ray-movement, and thus the surface of the free sphere, besides being a manifestation of life, is also a "rest" of internal oppositions — a rest in which the opposed rays neutralise one another as opposites. If this internal opposition were also to become inner polarity (*tegendeeligheid*), the free sphere would no longer remain a primitive free sphere, but would become *organic* manifestation (*uitbeelding*). Then the surface would be *nothing* other than the manifestation of inner life alone, and the surface would have to speak only of, and from, inner parts which are, *with respect to one another*, exclusively true counterparts (*tegendeelen*). Thus our explanation sees the free sphere not only as real life, but also sees what it lacks in order to be organic life. We see its surface as the counterpart of its centre, and therefore it "lives" as "form." But we also see its surface as the counterpart of rays which are not counterparts of one another, but opposites of one another. Therefore we see the surface of the free sphere as the manifestation of life, but as *in*organic life. We shall soon return to the nature of organic life. But for now it is sufficient that our explanation makes the free sphere beholdable

as what it truly is: life, but not yet organic life; that is to say, it is sufficient that we learn to recognise Fig. **VIII** as the concept-presentation (*begripvoorstelling*) of absolute, inorganic life, and find it again in the natural spherical form.

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* *

The Crystal.

After the spherical form, we must explain the crystal form and the egg form. A positively mystical explanation of crystal and egg form must, above all, maintain a living connection with the explanation of the free spherical form. For we have already said that the positive mystic must come to behold all forms of given nature as manifold-unified gestures of and within the one life. The empiricist may, *alongside* his explanation of the free spherical form, provide explanations of crystal form and egg form in such a way that each explanation stands on its own. The positive mystic may not do this: he must come to behold spherical form and crystal form and egg form as gestures of the one life. More precisely: from the positively mystical construction of the free spherical form, the positively mystical construction of crystal and egg form must be derived logically and in a beholdable way. In this way, with the help of — and in living connection with — the construction of the sphere, we shall obtain an exact concept-presentation (*begripvoorstelling*) of the absolute crystal and the absolute

egg, and these absolutenesses must be capable of being found again in a beholdable way within objectively given nature.

We have already come to know the inner construction of the free spherical form as a latent cross-movement. This cross-movement is indeed "latent." We can never "separate" it from the spherical form and set it before us to be viewed, grossly visible as two pieces of wood. But it is inwardly beholdable for anyone who, within his imaginative impressions, knows how to make a rigorously intellectual distinction between "content" (*inhoud*) and "form." Whoever can do this will see the free spherical form "reconstruct itself" from a latent cross-movement.

The free sphere *and the crystal*. We can see the latent cross-movement become outwardly tangible as a typical angularity — fine and small, but entirely distinct. This occurs in crystallisation. We know well enough what "crystals" are. When a free mass of matter gradually solidifies, regular angular forms arise: tetrahedra, cubes, prisms, and so on. These angular forms are called "crystals." Familiar examples of crystals are seen in snowflakes. Snowflakes are slowly frozen masses of water vapour. These snowflakes may be irregular in shape, yet they all share an essential angularity: "snow-forms" are stars, hexagonal figures, and so on. This angularity is the essential common feature of all crystals. How are we to see through it (*doorzien*)?

Empirical physics has, up to now, devised two groups of explanations for crystals, which we may designate by the collective terms: the "tectonic" explanation and the "energetic" explanation.

The "tectonic" explanation attempts to analyse crystals into microscopically small constituent parts of angular form, and then says that the crystal is a construction of these small parts, which, in various combinations, give rise to the different crystal forms. This explanation is as "factual" (*zakelijk*) as possible: it reduces the crystal to very small elementary things or factual units (*zaakjes*). Moreover, this explanation is in fact no explanation at all. It merely shifts the difficulty from the combined crystal to the individual constituent, and the real question remains: how do these individual constituent parts themselves come to possess their characteristic angularity? So long as this question remains entirely unanswered, there can be no question of a genuine "explanation."

The "energetic" explanation is less factual. It posits a "network" of forces that compels the crystal into its angularity. But this explanation too is no genuine explanation. The great question still remains here: what is this network? The demand remains: let me behold this network as a cosmic happening, a cosmic *necessity*.

Our positively mystical explanation proceeds from

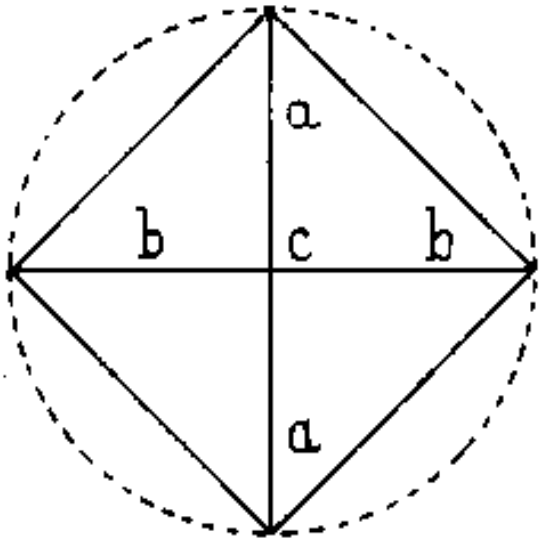
what we have already seen as the fundamental formative movement in our cosmos. We have beheld history and evolution as cross-movement; we have found them again in the spherical form; and we shall now find them again, finely rendered tangible (*fijn-vertastbaar*), in the crystal. Behold:

The free spherical form is not a lifeless thing, constructed once and for all, but a living reality (*werkelijkheid*), which at every indivisible moment is continually being constructed by the ongoing life of its inner cross-movement. Now suppose that a free mass of matter — for example, water vapour — gradually solidifies, for instance by freezing, while the cross-movement continues to exert its sphere-forming power within it. What will then occur?

In the first place, the entire mass will "break apart." That which inwardly seeks to manifest itself (*uitbeelden*) as "sphere," thus as an outward "line," as outward suppleness, and which cannot do so, must "break." And once the mass has broken apart into its smallest parts, what must then happen to each part? The inner cross-movement continues to operate within each part. But the point of intersection of the cross-movement — the plastic centre in each part — can now no longer be a centre of complete, linear spherical formation. For the mass of matter gradually loses the suppleness by which it was a suitable, compliant material for the formative force that proceeds from the plastic centre. The plastic centre can now

no longer work out its full plasticity; the circumferential roundness — the "linearity" of the sphere — will "de-linearise" into angular traits; the curved surface will become flat, and the mass must collapse from spherical form into angular form, or crystal. Fig. **IX** clarifies this in the stylised construction of the crystal:

Fig. IX.



The spherical formation is impaired [1)] here, but the cross-movement remains unaffected. For the is the most fundamental objective movement, and the most fundamental objective movement cannot be impaired. Just as a medical radium treatment affects the secondary tissue of the human body, but leaves the fundamental tissue living unimpaired, so the gradual solidification of the free mass of matter will affect the spherical form, but will leave its fundamental movement — the cross-movement — living unimpaired. Accordingly, we also see the cross-movement remain unimpaired in the crystal: the outward regularity of the angular crystal reveals

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1) "impaired" (*aangetast*) does not mean that the cross-movement itself is weakened. The fundamental formative movement remains intact. What is impaired is its full realisation as a continuous spherical form. When the material loses suppleness (*lenigheid*), curvature can no longer be fully achieved: the sphere breaks into planes and angles. The crystal thus arises not from a different law, but from a constrained realisation of the same law.

its inner construction as a fundamentally regular angularity, or "cross." Thus, in the angular, regular crystal — even more evidently than in the sphere — the "cross" becomes beholdable, subtly tangible (*fijn vertastbaar*). The cross is, as it were, caught in the act while it is engaged in manifesting *(uitbeelden)* the sphere, yet unable to complete that manifestation through the gradual solidification of its material.

In connection with our formative-mathematical determinations (*bepalingen*) (p. 52), we can express the agreement as well as the difference between spherical formation and crystal formation as follows: The surface of the sphere is the result of a complete union (complete multiplication) of ray and line. The surface of the crystal is the result of a broken union (broken multiplication) of ray and line. This broken multiplication, because it is not a complete union, also has a non-formative (*niet-beeldend*) quantitative operation. This non-formative quantitative operation must be expressible exactly in non-formative mathematics. And it is so expressed, namely in the Pythagorean theorem: the sum of the squares of the sides of a right-angled triangle = the square of the hypotenuse. What is meant here by "the sum of the squares of the sides"? It is the quantitative result of the sides of a right angle, each of which undergoes multiplication on its own, but together relate only through addition. This is, in comparison with the complete union of ray

and line, a "broken" union. Thus the right-angled triangle of the Pythagorean theorem is an exact presentation of a broken multiplication, and this triangle we find again in Fig. **IX**, the cross-section of the "absolute" crystal.

But do we now also find the "absolute" crystal of our concept-presentation (*begripvoorstelling*) again in objectively given natural crystals? Certainly we do: we find it there precisely in the way in which an absoluteness can be found again in the relative data of nature (*natuurgegevens*) — *clearly, and by approximation* (*bij benadering*). No two crystals have exactly the same form, yet all crystals are regularly angular, constructed about latent "axes" that intersect one another angularly, most often at right angles. This regular inner and outer angularity is the essence of the crystal; this essence we must explain — explain in a positively mystical way, that is, make positively beholdable — and this we have done. The variations in crystal angularity are then of themselves positively explained as infinitely many degrees, infinitely many modes of approximation to the absolute. For when we draw exact concept-presentations of absolutenesses in order to find those absolutenesses again in the relative data of nature, we thereby recognise in nature both *its regularity and its irregularity as one*. An absoluteness is not a "plan," or "template," or "model" that is slavishly followed, but a limit which is approached in infinitely many degrees

and in infinitely many ways, in an infinite diversity or "irregularity" (*grilligheid*). The empiricist, as such, seeks in his explanations only to express the regularity of nature, and therefore looks solely for laws to which nature unconditionally conforms. But in this way the irregularity of nature can never be included in his explanation. He will indeed observe this irregularity, and will try to bring it under a system in order to show that this irregularity is, in fact, not irregular. And if he cannot bring it under a system, he will speak of an inexplicable peculiarity, an "atypical case," or something of the kind. But in this way he neglects, from the very outset, to include in his explanatory efforts what every human being knows: that nature is essentially, always and everywhere, both regular and irregular as one. The positive mystic, however, does not neglect this. By constructing a concept-presentation of an absoluteness, he recognises the regularity of nature *as capable of being reduced to beholding* (*aanschouwbaarheid*). And by constructing that same absoluteness in order to find it again in relative nature, he recognises the irregularity of nature *as likewise capable of being reduced to beholding*. Thus, for him, the regularity and the irregularity of nature become beholdable as *one*. For he does not see the relative *alongside* the absolute, but rather *the relative as one with the absolute — the intimate counterpart (tegendeel) of*

the absolute. He sees the relative as the playful movement of strict absoluteness.

The Egg.

The crystal, then, is — in reality as seen through (*doorziene werkelijkheid*) — a dismantled sphere, which has collapsed because its material of manifestation (*uitbeeldingsmateriaal*) has stiffened. Let us now, conversely, consider an elevation of life in the sphere. We have come to know the free sphere as the plastic of fundamental, non-organic life. And we have also seen what it lacks in order to be *organic* life: its ray-movement is indeed polar (*tegendeelig*) with respect to surface and centre, but the rays themselves are not counterparts (*tegendeelen*) of one another, but opposites (*tegenovergesteldheden*). This is a lack of *complete* polarity (*tegendeeligheid*), which must be overcome if *organic* life is to take place in the sphere.

And how, in the most fundamental way, can polarity now be realised in the free sphere — also in the rays with respect to one another? What is the most fundamental, most regular ray-construction that introduces, in the rays, a difference other than difference of direction alone? That is the ray-construction of the ellipse, or regularly "elongated" circle. The ellipse has not only difference of *direction* in its rays, but also difference of *length*, and thereby polarity becomes possible in the rays with respect

to one another. The ellipse is corporeally realised in the ellipsoid — the "elongated" spherical form, or the egg-form. We shall return in the next lecture to the construction of the ellipse in order to see its ray-polarity precisely. For the present it is sufficient to know, in general, that the elliptic line is born from the most fundamental ray-polarity. This ray-polarity must be realised in organic life. The absolute ellipse is the construction of fundamental organic life, reduced to absoluteness.

Do we also find this construction again in objectively given nature? Yes — we find it again in the corporeal principle of organic life: the egg. In the egg we unmistakably find the ellipse again, provided we do not remain looking only at separate eggs, but see the egg in its cosmic connection. The egg is the corporeal principle of organic life on Earth, and as such the corporeal principle of reproduction — the onward movement of life as life. But this onward movement is, more deeply than in the corporeal egg, grounded in the fundamental *lines* of our cosmos: the paths in which the planets move around the sun, and in particular the Earth's orbit. But these lines are *elliptical* lines. The egg on Earth is the principle of living onward movement, or reproduction, arising from a cosmic relation of forces with the elliptical line, in which, ultimately, *the* Force causes

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our Earth to move onward around the sun. All reproduction on Earth is, in essence, an act of the earthly, cosmic reproduction: the elliptical movement of the Earth around the sun. Since form and content (*inhoud*) are one in nature, the form of the corporeal principle of reproduction — the egg — must therefore also stand in a living relation to that cosmic ellipse. All this becomes truth for us when the "unity of life," in which we all believe, is no abstraction for us but a living, formative reality (*werkelijkheid*). Then we see the one life sketching reproduction in the cosmos in the grand elliptical line, and we see that line repeated by approximation (*bij benadering*) in fundamental, corporeal, organic life: the egg. The "eccentricity" of the elliptical egg may be quantitatively small — *so small, indeed, that it cannot be empirically observed* — yet the egg is cosmically beholdable (*aanschouwbaar*) as *essentially* elliptical line-movement.

But do these considerations not remain too exclusively at the level of the essence of natural forms? Are the particularities (*bizonderheden*) not thereby blurred into an unreal vagueness?

On the contrary. Our explanations of form clarify the essence of natural forms *to being with*, but our method itself leads logically also to a true beholding (*aanschouwing*) of the particularities. The positively mystical method of thinking leads, as we have already seen, to a controllable beholding

of the *unity of counterparts*. Now the particularities of life, as such, are counterparts of the essential nature of life. Not "contrasts" of the essence of life "alongside" that essence, not "opposites" (*tegenovergesteldheden*) of the essence of life, *hostile* to it, but "counterparts" (*tegendeelen*) — thus distinguishable from it and yet intimately one with it. Thus our method itself must lead to a beholding of the particularities of life, precisely because that method, by its very nature, thinks through to the beholding of the unity of counterparts, and therefore cannot remain with the essence alone, divorced from its polar (*tegendeelige*) particularities. But it will also illuminate these particularities *as particularities*: as modulations, as surprising variations, irregular despite unity — a harmoniously living mobility (*beweeglijkheid*). Our method will certainly not summon these variations of life in order to compel them to generalise themselves into a system. For in that case it would deny the nature of these variations of life, which are *infinitely* diverse, or "irregular" (*grillig*). Who best hears the variations of a musical theme? He who best hears the essence of the theme itself — and continues to hear it through those variations: he hears the variations unfold from the theme; he hears the variations *as variations*. Apply this simple example: who best beholds the diversity of life-form? He who best beholds the essence of the form itself

— and continues to behold it through the diversity — sees the variations unfold from the essence of the form; he sees the variations *as variations*. A positively mystical beholding of the essence of natural forms will *methodically* come to recognise ever more clearly the strict, absolute style in the depth of life, and to distinguish sharply from it every polarity-counterpart (*stijltegendeelige*) ripple. And not only to distinguish sharply, but *to see* — to see it as nonetheless an act of the one life: the most intimate unity in manifold diversity, a deep and intensely mobile truth.

Of course, no one expects that I shall provide this positively mystical method as a little recipe, ready to be prepared and taken. The positively mystical method of thinking is a human knowing and a human capacity that must grow steadily, and that also requires the shocks of real life. Yet this method does indeed grow, because it is an ineradicable human instinct — an instinct for absoluteness and for recognition — that has come to clarity and maturity. This method will surely prepare us for the beholding of the flaming life, the one, irregular (*grillig*) life.

Moreover, the diversity of life does not yet come fully into its own in the fundamental forms of nature as such — sphere, crystal, and egg. This occurs only in the rich diversity of living organisms, which are born from the egg

and develop toward the most perfect organism on Earth: the human being. In order to be able to "see" these rich diversities in a positively mystical way, we must first behold the essence of these organisms in a positive manner. And for that, we must derive their essential construction from the essential construction of the egg. This we shall do in the next lecture.

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IV.

THE ELLIPSE.

As a continuation and completion of the previous lecture, we now have to discuss the ellipse—first as a plane, and then as the cross-section of the ellipsoid or egg-shape.

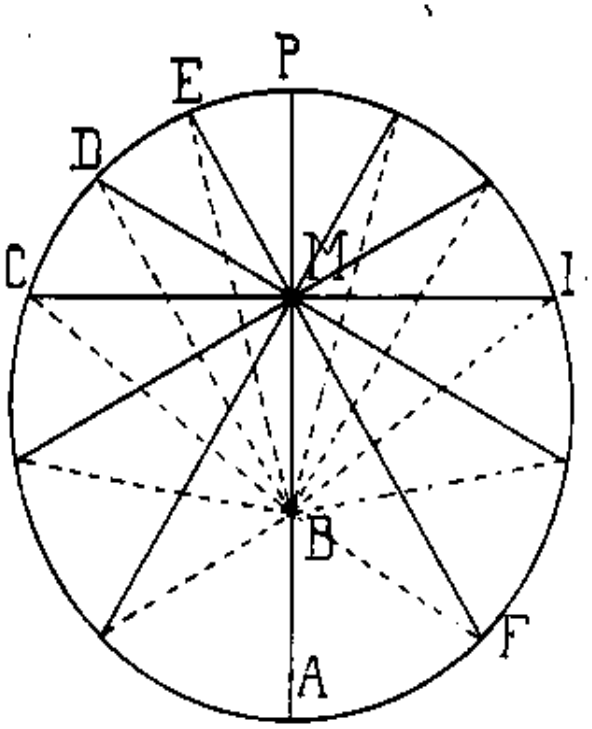

Fig. X.

What, in general, is an ellipse?

An elongated circle. A truly elongated circle, in which the ray-movement (*straalbeweeg*) is primarily elongated and, in which the curved line-movement (*lijnbeweeg*) is elongated as a consequence.

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Let us first recall what we already know from geometry about the exactly constructed, perfectly regular ellipse.

The ellipse has two centres (Fig. **X**, *M* and *B*), which are called the two "foci." The distance between these two foci is called the "eccentricity." The regularity of the ellipse consists in the fact that the sum of two rays, measured from any one point on the elliptical line, is always the same. For example: $C\,M + C\,B = D\,M + D\,B$.

Geometry does not ask whether, in a naturally generated ellipse, the two foci have the same or a different character. That follows from the nature of geometry, whose concern is solely measurable exactness and not *formative* (*beeldende*) exactness. But we, who wish to contemplate natural genesis with *formative* exactness, must always inquire into positive knowledge of the essential *character* of the movements. We therefore have to note that the two foci of a natural ellipse must have an essentially different character: one of the two foci is the original centre, the other is the secondary centre that arises out of the original—how, we shall soon see. For a naturally generated unity can have only one original centre. There may certainly be several secondary centres within a natural unity, but one centre must be the original centre,

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from which all the others arise. Two centres of equally original nature, without a deeper centre of more immediate originality, would produce a fundamental duality and cause the unity—in this case the ellipse—to fall apart. This is clearly confirmed when we recall that in one focus of the earth's orbital ellipse stands the sun: that one focus is thereby contemplatively characterized as the original centre; the other focus therefore cannot be the original one and, since it is nevertheless certainly connected in essence with the original, it must have arisen out of the original.

Geometry likewise does not ask whether two rays that connect one and the same point of the elliptical line with the two foci have the same or a different character. *C M* is for geometry a ray, and *C B* likewise; geometry does not consider any difference of character between *C M* and *C B*. That again follows from the nature of geometry, whose object is measurable exactness and not formative (*beeldende*) genesis. But we, wishing to contemplate natural genesis with formative exactness, must ask: is there not a difference of nature between the rays that connect the elliptical line with the original centre and those that connect it with the secondary centre? The

answer is obvious: the rays from the original centre are primary rays, and the rays from the secondary centre are secondary rays, because rays take on the character of their own centre. But what does this mean: "secondary" rays? Let us assume, in our Fig. **X**, that the original centre is *M* and the secondary centre is *B*. From *M* arises straalbeweeg (ray-movement), which is continuously extended and reaches its greatest extension at *A*. That extended ray-movement then creates an extended circle-line movement—an elliptical line. This extended, heightened, and tensioned circle-line movement will naturally, because it is heightened and over-stretched, "react back"; it will reflect the rays. These reflected rays are the secondary rays, shown in the figure as dotted lines. They all meet one another at the secondary focus *B*. The primary rays go outward from their centre; the secondary rays converge inward toward their centre. We could easily make this visible by using a mirror shaped with an elliptical cross-section and placing a light source at *M*. Every physicist would tell us that the rays from that light source are then reflected by the mirror surface and reconverge at *B*.

It should further be noted that the elliptical line, by the very construction of its rays, is divided into four parts: *P C*, *C A*, *A I*, and *I P*. Because the

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ray-stretches *P A* and *C I* have a quite distinctive character, sharply different from all the other rays. This sharply individual character must express itself at the ray-endpoints *P, I, A,* and *C*, "marking" or dividing the figure. *C I* is a ray-stretch made up of two equal rays that lie in each other's extension; this occurs nowhere else in the ray-construction except precisely at *C I*. And *P A* is a ray-stretch made up of two most unequal rays that lie in each other's extension: *P M* is not extended at all, while *M A* is the most extended ray. Therefore the points *P, I, A,* and *C* are sharply "marked" points, so that the elliptical line is, quite naturally through its own ray-construction, divided into four parts.

After all the foregoing, we can now easily see the ellipse as fundamental, complete counterpart-ness and therefore as the fundamental construction of organic life.

Besides the counterpart-relationship between point, ray, and line—which we also find in the non-extended circle—we see in the ellipse a counterpart-relationship also of point to point, of ray to ray, and of line to line:

M is the counterpart of *B*. *M* is the original centre, the active, the giving one, whereas *B* is the secondary centre, the passive, the receiving one. For all ray-movement goes out from *M*, and all ray-movement converges toward *B*.

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The counterpart-ness of the rays in relation to one another is just as undeniable. First of all, the primary rays stand as counterparts to the secondary rays. *D M*, for example, is the counterpart of *D B*. And then each primary ray has another primary ray as its counterpart—namely the ray that is found in the same ray-"stretch." For insofar as the rays are "extended," they acquire, more or less, a pliant or "line"-character. *More or less*: the more a ray is extended, the more its counterpart must have preserved the tight, unextended character of the ray. Therefore, in the whole of the primary ray-movement, *M P* is, for example, the counterpart of *M A*; for *M P* is not extended at all, while in *M A* the extension has reached its utmost limit—and the centre *M* is the unity and distinction (the "counterpart" unity) of *M P* and *M A*. *E M* is again the counterpart of *M F*, and so on. The relation of *C M* to *M I* is an exception. We cannot directly call that relation a counterpart-relationship, because *C M* is extended to the same degree as *M I*. Yet those rays are not excluded from the overall counterpart-ness of the elliptical rays. For the part of the ellipse above *C I* is, *as a whole of rays*, the counterpart of the part below *C I*. Thus *C I* is the boundary of two ray-counterparts, one with those counterparts and therefore also included in the total elliptical ray-counterpart-ness. The

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portion of the ellipse above *C I* differs from the portion below *C I* only by a difference in degree of extension. But because *C I* is a natural unity and distinction ("boundary-division") between those two parts, they are *counter*parts and not merely different by degree, by "more" or "less." Something similar holds for the relationship of the primary rays to one another. *E M*, for example, would differ from *M F* only in degree of extension if those two rays did not find a natural unity and distinction in one and the same centre, *M*.

The elliptical line too has its counterparts *of line to line*. The natural division of the elliptical line marks the points *P, I, A*, and *C* as the boundary (unity and distinction) of counterpart lines. *P I* is the counterpart of *I A*, and *P C* of *C A*. For *P I* and *P C* are the least extended circle-lines, while *I A* and *C A* are the most extended. That, in itself, would be only a difference of degree; but since the upper and lower lines are, by their very construction, sharply separated and yet retain their unity, that difference of degree becomes, through the construction itself, a "counterpart" difference.

Moreover, every point of the elliptical line has its own distinctive length- or line-character; no two points of the ellipse are alike. Applied to the earth's orbital ellipse: every point of the earth's orbital ellipse has its own time- or history-character.

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Therefore the point on the earth's orbital ellipse where a human being begins their share of earthly history—where, in other words, they are born—has a prevailing influence on their "destiny." That point "characterizes" their destiny; it is what we poetically call their "star." A person can certainly learn to contemplate *the essence* of their "star," even learn to contemplate it "exactly." But precisely the mystical content of history will make it both impossible and undesirable, for mystical reasons, to "precisely" predict their destiny. (See the question on p. 94.)

"See" this clearly now. Take the ellipse of Fig. **X** before you and meditate on it. Point *P* has remained the fundamental point of counterpartness, the unity of *unextended* line and *unextended* ray. But the whole ellipse is otherwise extended; it is drawn out of anorganic rest and therefore reacts, "works back," toward that one quiet, still, anorganic point of counterpartness, *P*. That point thus becomes a very "determinate" point: in it the whole counterpart action of the ellipse "takes place." That point is ray and line; ray and line are there united into a very "determinate" unity by the inner, "reactive" construction of the ellipse itself; ray and line must unite there. That point is in itself anorganic; the pairing of ray and line will therefore "in the beginning" be realized there in an anorganic way. That point will become a "determinate" centre of a

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definite, bounded, or surfaced anorganic reality—an anorganic body. That point will, to begin with, become a formative centre of anorganic shaping. But, since this point constructively presupposes organic life, it will be able to unfold organic shaping. Now we also know the fundamental, objective condition that must be fulfilled in order for the pairing of line and ray to become *compelling* (cf. p. 49): the circle-line must be extended into an elliptical line, and the pairing then naturally and fundamentally takes place at the point where unextended ray- and unextended line-movement occurs.

To avoid becoming too abstract, let us briefly apply this to the Earth's elliptical orbit and to the earth itself. We do not ask from which basic *material* the earth was born, but from which fundamental *movement* in the strict sense. We ask: what does the Force, what must it do to form the Earth? "Material," nebular mass, or whatever else, is not an *act*, not a *gesture*. An act is *movement*, and an act comes before all material. An act is movement, and movement is to be contemplated as ray-and-line.

Well then, which line *must* be *assumed* in the Earth's visible formation? The ellipse. The force-line of the Earth's elliptical orbit is not only the Earth's "path," but above all a fundamental element of its formative structure.

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Therefore we must contemplate the inevitability of this elliptical line in a *constructive* way. It can of course also be explained causally why that line must be elliptical (for example, by the gravitational attraction of heavenly bodies), but causal explanations—even if perfectly correct—are not sufficient here. Causal explanations allow us to *ascertain* a "must," but not to *contemplate* a *formative* "must."

If the force-line of Earth's orbit were not an ellipse but an un-elongated circle, we could never see Earth as an image born from the crossing of that force-line and the vertical movement from the Sun's centre. For in that case every point of the un-elongated circle would be equally fundamental as a counterpart to the ray-movement (*straalbeweeg*), and every point would have an equal natural right to become the point of intersection, with the consequence that no single point would have to become that point of intersection by inner priority. Now, however, that point of intersection must exist: the meeting point of un-elongated line and un-elongated ray—the so-called "Perihelion". Thus the globe of Earth can be explained in a formative way as a plastic form born from the inter-pairing of the ray-movement issuing from the Sun's centre and the perihelial point of the ellipse. In this way we see Earth as a body that is, to begin with, inorganic, yet which inwardly presupposes the organic, elliptical plane in its very construction and is therefore inwardly capable of unfolding organic corporeality.

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And the most fundamental realization of this unfolding into organic corporeality is the elliptical circuit of the Earth around the Sun. Such a circuit would likewise be constructively impossible if the force-line of Earth's orbit were not an ellipse. For an un-elongated circle has nowhere a true *starting*-point; it indeed has a point of origin—its centre—but no starting-point of elongation, of length-movement, of line-movement. Now, however, since the Earth's orbit is an ellipse, it does have a starting-point of elongation, a starting-point of length-movement, and that point is the Perihelion. And because the Earth moves forward within that elliptical force-line, with its own centre continually carried along in that force-line, the entire elliptical character of that force-line—its fundamentally elliptical, its organic nature—will communicate itself to the plastic centre of the Earth itself. In this way the Earth must bring that organic nature to formative realization. [1] "See" now what the growth-force of the Earth is in *formative* and *essential* reality: it is the ray-movement issuing from the plastic centre of the Earth, insofar as this ray-movement bears within itself the plastic-organic nature imparted by the elliptical force-line into the very centre of the

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1) The ellipse that passes through the centre of the Earth is indeed subject to alterations (for example through the "change of eccentricity" and the "precession of the equinoxes"), but it is an ellipse, and that alone is what matters here.

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Earth. Every point of the rays that proceed from the Earth's centre is thus charged with organic formation and will be able to shape itself into an organism.

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We still have to discuss the ellipse as the cross-section of the ellipsoid or egg-shape. And from the egg-shape we must, as from the fundamental organic body, inwardly and constructively derive the essence of living organisms. We have already come to know the inner construction of the inorganic body as a Cross-movement, a unity of expanding, vertical evolution and propagating, horizontal history. The inner construction of the egg-shape is therefore also a Cross-movement, but an "organic" Cross-movement, that is to say, a Cross-movement that governs and pervades the whole body with complete counterpart-relation, "organising," organising it into an egg and carrying that organisation forward through the long sequence of evolutionary forms, until it finally portrays itself in the most perfect organism on Earth. In that most perfect organism, the human being, the inner Cross-*construction* will at last be realised in completed form as an outward Cross-*form*.

We still have to explain this more fully. But let us first ask what biological science

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already says, consciously or unconsciously, about this , so that we may compare, clarify, and gratefully accept what scientific culture has already given us.

To begin with, biological science is an empirical discipline devoted to the investigation of factual material. And in that capacity it says nothing at all about the inner . As an empirical discipline, biology has studied the forms of living organisms with strict attention to detail. It has not limited itself to external forms; it has also penetrated, with the same detailed observation, into the interior of organisms: it has examined skeletal structures, muscle structures, and so forth with precision, and has even constructed skeletons a priori which later proved accurate a posteriori (Cuvier [1]). But as an empirical discipline, biology has not even suspected the distinction between *internal* and *inner* construction.

Yet biological science is more than an empirical discipline. A human being simply cannot stop at mere "observation"; and neither can the biologist. Thus biology was bound to reflect, and it has developed a hypothesis that has become a universally valid human idea, a hypothesis from which no educated person can entirely escape: evolution. The idea of evolution is an inner insight, not merely a detailed observation of outer or inner structure; and we can never be sufficiently grateful to biology for

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1) Jean Léopold Nicolas Frédéric Cuvier (1769 – 1832), known as **Georges Cuvier**, was a French naturalist and zoologist who is often called the father of paleontology. He pioneered the scientific study of fossils and proved that many extinct animals (like mammoths and giant ground sloths) were real, not just myths.

allowing that insight to grow into an inalienable thought of humanity. The idea of evolution is an inner insight—*and it is already a thought of the* , admittedly still a very vague thought, yet *in principle* it is nevertheless a cross-thought. For "evolution" is, for one who thinks it through, the counterpart of history; "evolution" is, for one who thinks it through, an expanding verticality, in counterpart-relation to history, which is a propagating horizontality.

Yet the way in which the idea of evolution is made plausible, or at least illustrated, is indeed suited to propagating that idea, but not to clarifying it and causing it to grow into clear contemplation. Struggle for existence, selection, adaptation, breeding choice—all those terms indicate only the workings of individual upon individual, *causal* workings, workings of and within time, historical life; but none of them says anything about the life of the *origin*, the expanding life, the life of evolution. Only in recent years has our Prof. Hugo de Vries spoken a magic word that will lead toward clearer insight: *mutation*. He distinguishes "mutation" from "variation." By "variation" he understands change of living organisms within the same species; by "mutation," change of organisms into a new species. Now I am well aware that he *establishes* mutation only as essentially different from variation

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and not to be explained out of variation alone, but himself gives no explanation of mutation. Moreover, such an explanation will never be given in the manner used up to now: by pointing to a "causal" connection. So long as biology wishes to give only "causal" explanations, we must not be surprised if it is repeatedly inclined to say that this mutation is far from proven and may well turn out to be merely a poetic invention without objective value.

But the words "variation" and "mutation" have once been spoken, and they have gained a powerful hold upon the world of culture. This is because they have brought humanity nearer to the clear contemplation of history and evolution as counterparts—in other words, to the clear contemplation of history and evolution as a Cross-construction, inwardly alive in the living organisms themselves. These words "mutation" and "variation" sound technical; they are still specialist terms, but their life is intimately human. If we let them speak in pure Dutch, and listen not to some individual but to Language itself and its native-born words, then they will begin to tell us this:

"There is a twofold change in Nature. The first change passes from thing to thing, from object to object. It moves in time and is wholly of time. There is coherence in that change. But that coherence is not the deepest

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unity. Therefore Language, when it expresses that coherence, uses a word that indeed signifies connection, yet at the same time recalls the separateness of things or objects: *causality*. Because causality moves in time and is wholly of time, it must move as time does: it goes on, it continues, but out of and through itself it does not rise upward; out of and through itself it is no elevation, no inward expansion. In causality as such there is no course or impulse toward higher perfection." All this is what the word "variation" says when it speaks pure Dutch.

"The second, deeper change in Nature is, in counterpart-relation to the causal, the original. It comes immediately from the origin, creates and re-creates reality from that source, and steadily prepares it for higher, broader perfection. And when the preparation is completed, it seizes it, gives it a new appearance, creates a new species out of the origin. This second change lives in a deeper coherence than the first. It maintains unity with the origin; therefore it lives from within outward, it reveals the content of reality, and is called: *development*." All this is what the word "mutation" says when it speaks pure Dutch.

When we, thus reflecting, at last truly know what we mean when we say "causality" and

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"development," we shall have to come to the awareness that development or evolution is the active counterpart of passive causality, and we shall no longer attempt to explain evolution "causally." Then we must begin to see that the idea of mutation signifies a growth toward the contemplation of history and evolution as the inner, counterpart Cross-construction of living organisms. We therefore gratefully accept what biological culture has given us, and proceed on a biological insight when we contemplate the inner construction of the egg as a Cross-construction, an organic Cross-construction that realises itself more and more through all evolutionary forms.

Now at last we may directly discuss the ellipse as the cross-section of the egg-shape. Fig. **X** can again serve us here. *P A* is now, as initial movement, a taut, vertical ray-movement pure and simple, and *C I* is, as initial movement, a pure and simple line-movement. In *M* the two members of the Cross-movement intersect one another, and their initial plastic form is the spherical, inorganic body, whereby it happens that *C I* as a line coincides with the as-yet-unextended rays *M C* and *M I* with which to begin. But the body now "organises" itself in living rapport with the cosmic ellipse; it lengthens itself organically, and its inner Cross-construction likewise lengthens itself organically. *M A* becomes an extended ray,

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and within its extension *M P* remains an unextended, taut ray. The rays *M C* and *M I*, which coincide with the horizontal initial line, lengthen themselves evenly. This, then, is the organic Cross as the inner, fundamental construction of the fundamental organic body or egg: the vertical Cross-member has, above the plastic centre, remained an unextended, taut ray, and below the plastic centre has become an extended, lengthened ray; the horizontal Cross-member is, besides being a line, an evenly lengthened ray.

Now observe the essential difference between the two members of the organic Cross: the vertical member is divided by the plastic centre into two counterparts, namely unextended ray and lengthened ray, whereas the horizontal member is an even, continuous coincidence of line and extended ray.

Also observe the absolutely *angular* character of the ray-strokes *P A* and *C I*. The horizontal ray-stroke *C I* is indeed, in so far as it is "lengthened" ray-movement, a *line*-movement, yet it is an absolutely straight line-movement. The ray-strokes *P A* and *C I*, in which the Cross-construction here realises itself, link themselves contemplatively with our sixth figure, the conceptual representation of absolute counterparts. *The absolute counterparts take visible place in the organic body*. We may now, with greater insight, repeat what we were already permitted to say at the first discussion

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of Fig. **VI**: “In so far as the absolute counterparts pair together into a plastic centre, they create the living organisms with their growing and outgrowing forms” (p. 56). Growing and outgrowing forms are forms that, as surfaces, have line-counterpartness; those surfaces therefore live, part against part. We now "see" that.

The organic Cross realises itself into the organic forms and finally into the most perfect form on Earth: the human being. Thus the completion of evolution tells us what evolution has willed from the beginning: it wills that the inner organic Cross-*construction* portray itself as outward Cross-*form*, the contemplable revelation of the deepest absolute counterparts of objectivity—Time and Space. The human body-form is an organic Cross-form. The verticality of the human body realises the ray-stroke *P A*, taut above, and lengthened tautness below. The human head is, as head, markedly taut. I say: the head as head, not as face. The head is, as face, a body in itself and as such has its flexibility and tautness like every other body and like every individual part of the human being. To see the construction of the human being portrayed in all its radiating ramifications, we would have to think out completely the portrayal of all the ray- and line-movement of the ellipse. But that is not the point

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now. We now wish to see the portrayal of the fundamental construction, the ground-construction of the human body. And then the outward forehead—plastically the principal part of the outward head—tells us what “character” the inner life of the head has: the forehead speaks to us of taut life, radiant life, life of light, not pliable but indeed breakable. And downward the human body extends rhythmically, until in the lowest verticality the utmost extension is likewise reached: the feet are vertical tautness but also extension; in the feet the taut “standing” and the supple “going” are made outward. Nietzsche gives in his "Ecce Homo" a characterisation of the Germans and reproaches them for lack of vigorous suppleness and supple vigour. “The Germans,” he says, “do not really have feet; they have only legs.” Whether Nietzsche judged the Germans rightly does not concern us here. But he knew what feet are; he knew the mystery of the feet. — The arms realise the ray-stroke *C I*. The arms are the horizontality of the human body as Cross-structure. The arms are the organic, horizontal Cross-member; they are evenly lengthened tautness. The hands have their entirely own structure, to which I already pointed in the preface. The hand is the actuality of the human being; it is the whole human being as deed: after comprehending and grasping, will realised. The hand, in its formative

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power, is more a repetition of the whole human being than a part of his structure. But the arms are the horizontal Cross-member of the human organism; they do not show the increasing extension of the vertical member, but an evenly lengthened tautness, an evenly supple outstretching.

All this has nothing to do with interiors and exteriors. Whoever wishes only to look at interiors and exteriors should study anatomy. But we wish here to learn to contemplate inwardness and outwardness precisely. We wish to see inwardness deeper than all interior, and outwardness more real than all exterior. And therefore we must carefully, but truthfully and without curiosity, take into ourselves what the inborn contemplability, the native surface of Nature, shows us—the uncontrived surface, the unmade, the unspoiled, not violated by the dissecting instruments of curiosity. For only in this way is the surface reality; only in this way is it formative portrayal. All this is also by no means an attempt to regulate the rich variety of human bodies under one law or according to one plan or template or model. No, the varieties are varieties, and as such their ever-surprising irregularity is sacred. Once again: Nature is regular and irregular in one. Here we wish to contemplate constructively the essence of the human body

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also in order to gain an eye for the varieties as varieties. A drawing instructor who can copy every detail of the human body exactly "looks" accurately, but "sees" nothing. An artist, however, who can see the essence of the human body does not copy but "characterises," and characterises also the variety of the body, showing us everything that lives in the utmost outwardness of a human body and therefore everything that lives in the innermost inwardness as well. As an artist sees the details, so we learn to see them when we learn to contemplate "the essence." Only with this difference: an artist always sees through his own individual temperament, while the positive mystic contemplates exactly and verifiably, "objectively."

Whoever learns to contemplate the human body positively-mystically or inwardly-constructively learns to see "the" living organism. For all other organisms are in essence an evolutionary course toward the human body.

Remarkable it is that in this course of evolution some organisms realise the horizontal Cross-member very predominantly, others the vertical very predominantly, and still others the one member first, the other afterward, in successive "forms."

The serpent is the typically horizontal animal. In the serpent almost exclusively the horizontal Cross-member has come to

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expression. The fish is the typically vertical animal—of course not in direction of movement, but in "character." It realises the vertical Cross-member, taut above and lengthened below: the taut head and the supple body of the fish are formed according to the fundamental taut-lengthened construction of the vertical Cross-member. The caterpillar is at first typically horizontal. After its metamorphosis it also gains an expression of the vertical Cross-member, and indeed (surprising variety!) only of the upper part of the vertical Cross-member, the unspoiled vertical, which therefore also strongly reveals itself as verticality, as ray-movement: the butterfly wing is, in its fan-shaped expansion, an undeniable, radiating ray-movement from the centre.

We all know that our "Old Testament" has the serpent as a natural symbol: the serpent tempts Eve and remains in force until the Redeemer "crushes its head." We also know that our "New Testament" has the fish as a natural symbol: the fish was for the first Christians the Christ-symbol, as the ancient images in the catacombs of Rome still clearly testify. These natural symbols have never yet been explained *in their mutual connection*. We need no longer search long for that explanation. Religious imagination has, consciously or unconsciously, said in the serpent-symbol that the "Old Testament" is the "horizontal" era, the era of

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tradition, of propagation, the era of "Go forth and multiply!" And religious imagination has, consciously or unconsciously, said in the fish-symbol that the "New Testament" is the "vertical" era—the era of development, of deepening and renewal from the origin, the era of "The Kingdom of God is within you."

All this again has nothing to do with externals and internals, but is a conscious insight into the outwardness of living organisms as expressions of inner life. This way of seeing leaves every discipline, especially the biological discipline, as it is. But it does say that *human* knowing is infinitely more than any specialist knowledge or skill, and that *human* knowing is formative knowing, called to become positive, clear of insight, and verifiably correct in expression.

I should like to discuss one more objection that has been made to me repeatedly. That objection is indeed not extraordinarily clever, but it gives me the opportunity once more to express clearly the character of our method of thought.

"The natural structure of the human body," people say, "is no Cross-structure. The Cross-position is very unnatural, it can be maintained only a short time; it is a punishment and not nature."

We could answer that this objection confuses two different concepts: "position" and "structure." But we shall not make it so easy

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for ourselves. That objection does more: it confuses "ordinary" posture with "natural" posture, because it does not realise that positive contemplation is indeed extraordinary, yet thoroughly natural, and because it does not know the natural, dramatically human gesture of positive contemplation.

The open Cross-posture is the natural posture of the human organism when the human body makes the gesture of positive contemplation. In other words: when the human structure wishes to let itself be contemplated as one organic life by a single contemplation that sees and sees through it in its entirety, then the open Cross-posture is the most natural of all.

The "positive" contemplation—that is, the contemplation that wishes to be clearly visible—is indeed something "extraordinary" for us human beings. We "ordinarily" do precisely our best not to be visible. "Ordinarily" we cover our actions, our feelings, our whole being, so as not to be seen and seen through, for we know well that being seen and seen through "ordinarily" hurts. Yes, positive contemplation is indeed something extraordinary for us human beings.

But is it therefore unnatural?

No. Through positive contemplation we are precisely completely integrated into the deepest will of Nature, which is: *will to revelation*.

Positive contemplation is a fact of extraordinary naturalness.

But is the deepest will of Nature indeed a will to revelation?

"Curiosity" says: No. Therefore it wishes to *force* Nature to revelation; thus it hunts for interiors and seeks the truth.

"Love of truth" says: Yes. Therefore it will not force Nature to revelation, but simply and thoughtfully open itself to her; thus it will no longer *seek* the truth, but thoughtfully *accept* it.

Between curiosity and love of truth, which often struggle fiercely within one and the same individual, no specialist scientific "proof" can give a verdict. For the struggle of curiosity and love of truth lives deeper than any specialist science can sound. The positive mystic gives a verdict .... by valuing curiosity at its right worth. He says: "I too have been curious, I too have searched day and night and exerted all my powers to wrest secrets from reality. I am glad that I have been curious, for only through curiosity could I come to *positive, conscious* love of truth. Curiosity is now presupposed and overcome within me. The precision and the zeal of my curiosity I have retained, but the

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purposeful searching has given place to the will-conscious accepting. When I now listen precisely to native-born words and draw precise, exact figures, I experience that this is no longer any searching, but an accepting of the deepest will of Nature, which, as the continual act of the one Creative Force, is nothing other than continual Self-revelation. The sculptor creates the surface of his statue because he wishes to reveal himself. That surface lives in order to be contemplated, unforced and natural, face to face. The one Creative Force creates the surface of Nature because it wishes to reveal itself. The natural surface, the unforced, native-born surface, lives in order to be contemplated, unforced and natural, face to face. The calling of human knowing is: to comprehend in order to arrive at positive, formative contemplation."

That is a positive-mystical confession, which proves nothing, but discovers much.

NOTE. Our definition of the ellipse as an "extended circle," from which these discussions proceed, does not contradict the geometrical determination, but differs from it. A geometrical determination—for example, one that defines the ellipse as an "oblique conic section"—is merely descriptive; our determination is constructive: it seeks to see the naturally born ellipse grow, to see it enlarge or extend from inwardness. For this reason we also call the foci centres, and we do not speak of the midpoint that lies between the two foci. That latter point is

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not a centre, but merely a midpoint—the purely positional middle of the ellipse—and has no inwardly constructive value.

QUESTION.

The seeing-through of organic life leads to the recognition of the ellipse as the fundamental construction of the organism. But how can we now see the ellipse itself as a compelling necessity? How can we now see that the circle must lengthen itself into an ellipse?

My answer must this time at once lay hold of the relation of the deepest counterparts, the counter-beings themselves: force and matter (see pp. 58–59).

There are two ways in which we can explain an objective movement positively-mystically: **1st** by discovering that movement as unavoidably born from a movement we have already contemplated—thus, for example, we explain the line-movement as unavoidably born from the ray-movement; but **2nd** when we positively see that the movement is not pictorially required by any preceding movement (a movement living closer to the origin), then we must experience it as an immediate act of self-determination of *the* Subject, or of *the* one Creative Force. The spatial centre, for example—the central ray-movement itself—is not pictorially demanded by any more deeply living objective movement. We *see* that the spatial centre

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cannot be constructed out of a deeper objectivity with logical necessity, and therefore we must experience it as an immediate act of Self-determination of the Subject, the "taking-place" of *the* Force.

Well then, the extension of the circle-line into an elliptical line is likewise an objective movement that cannot be constructed out of a deeper objectivity with logical necessity. We must therefore experience it as Self-determination of the Creative Force. This Self-determination of the Force is its determination wholly out of its own nature, and therefore its *absolute freedom*—not a freedom of "choice," which would be a "wavering" in its own nature, but a freedom from every external urge or compulsion, a Must of its own Will.

I am glad that one of my listeners posed this question. But this question reaches too deep to be adequately answered in brief. I shall devote a separate lecture to the completion of this answer.

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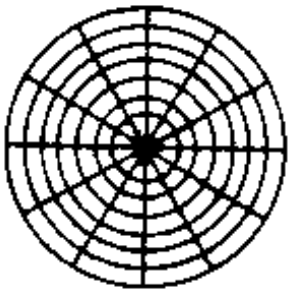
V.

THE SELF-DETERMINATION OF FORCE.

When we see objectivity pictorially and exactly being born, we see that some movements are not compellingly constructive in being co-constructed within preceding movements. These movements can be precisely discerned and pictorially connected with one another. We shall call them initial movements. If we but distinguish these various initial movements exactly and pictorially, we experience in those initial movements, with certainty and verifiability, the Self-determination of the counter-being of objectivity, the Self-determination of the Force, or, in old, vague-religious terms: "the counsel of God."

I shall discuss these various initial movements one by one:



1st. *The spatial centre*. The spatial centre is only to be contemplated as Origin itself. It can therefore not be positively-mystically explained or constructed out of any more deeply living objective movement. But once the spatial centre is determined, there is immediately co-constructed

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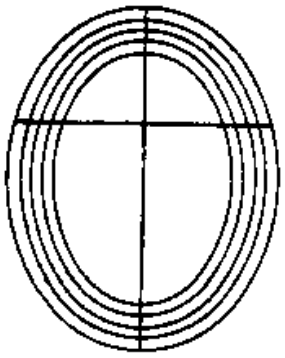
the boundless ray-movement and circle-line movement, *boundless*, that is, in an infinite number of rays and lines: in this way alone is the spatial centre a living reality, an immediate act of the Force itself. Ray-movement and circle-line movement are "contemplable" from the spatial centre as *boundless* movement. But, as we have seen in the previous lecture, from that the coming-into-being of the body is not yet pictorially to be explained. For the body presupposes pictorially a plane, and indeed the elliptical plane. The elliptical plane is the necessary pre-formation of the body. Yet that pre-formation is not constructively co-given in the spatial centre; it is an initial movement, the second initial movement, which leads us to the second experience of the Self-determination of the Force.



2nd. *The elliptical plane.* The elliptical plane is the "election" of a plane from the infinitely many that are born out of and around the spatial centre. A *real* and fundamental *election*, one that does not "point out" one plane from the many from outside, but inwardly works through that plane, fundamentally works through it, fundamentally transforms it. Now, we know the fundamental transformation of the circular plane: the elliptical extension. Let us, so as not to become too abstract, take our solar system

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as an example. In the elliptical extension of the circular movement around the solar centre we experience for the second time the Self-determination of the Force that builds our solar system. This elliptical extension is to begin with contemplable as an extension of an infinite number of concentric lines around the solar centre. For the circle-line movement, already immediately co-built from the spatial centre, is not one single definite line but an infinite number of concentric lines. This elliptical extension must further, as proceeding from the Force itself, be a supremely living extension—an extension wholly and entirely alive, an extension that really does not "exist" but is each time anew becoming extension. The concrete elliptical orbit of the Earth illustrates this. The "eccentricity" of that ellipse is not constant; "it oscillates," say the astronomers. Through that "oscillation" the ellipse is again and again made into a new, living, not constant-dead ellipse.

But once the elliptical extension is there, then are compellingly co-included within it the two distinct ray-strokes of the ellipse of which we spoke in the previous lecture. Above all is co-included the "perihelial" ray, the only unextended ray of the elliptical line-movement. That ray is now determined, but in that ray there is not yet co-determined a plastic centre in which not only the indeterminateness of ray but also the indeterminateness of line is resolved.

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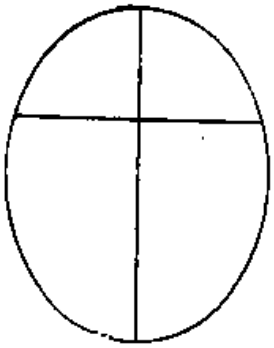
For there is as yet no definite line; there is still only an infinite number of concentric, elliptical lines. Thus “the finger of God” must indicate a point in the perihelial ray where the already objective possibility of a plastic centre becomes objective reality. That possibility is already “bound” to the perihelial ray, but is not yet “determined” within it. Here then is the third initial movement in which we experience the Self-determination of the Force:

3rd. *The perihelial point*. When this perihelial point is determined, "the" elliptical line, the single one out of the infinitely many, is thereby compellingly co-determined. Thus the perihelial point becomes a truly and fully determined point, a point “in which the indeterminateness of line and ray is presupposed and lifted up into determinateness.” That point therefore brings with it, as a truly determined point-movement, a definite movement in every direction, a ray-movement with limitation; in other words: that point is a *plastic* centre which must realise itself into a spherical body. The magnitude of that body, however, is not yet co-determined. If now the Self-determination of the Force did not intervene, no other development would be compellingly realised than the development of an ever-enlarging spherical body. Thus we are once more



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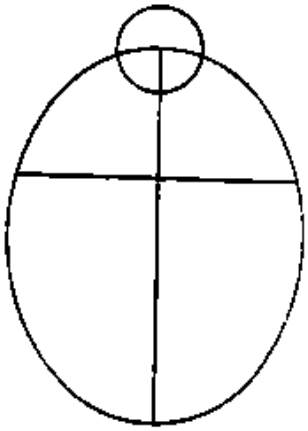
naturally led to another initial movement in which we experience the Self-determination of the Force.



4th. *The limitation of the body*. So as not to remain too abstract: we positively-mystically experience the limitation of our Earth-globe as the fourth mode of Self-determination of the one Creative Force that builds our solar system. This limitation is an initial *movement*. It is the beginning of the impenetrability of the body, through which body can work upon body, through which body can arise from body, through which a body can become another body. With this limitation is now co-included the possibility of the multiplicity of bodies, and indeed—as the possibility of a living multiplicity of bodies—the possibility of the coming-into-being of body from body. This living multiplicity can first become pictorial reality through a living multiplicity in the plastic centre itself. We have already seen how this multiplicity is realised in the plastic centre of the Earth: through the elliptical circuit of the Earth around the solar centre. Thereby, as we have seen, all elliptical line-points are successively taken up into the plastic centre of the Earth; and all these line-points differ by the different extension of the ellipse, four of these points being even distinct boundary-points.

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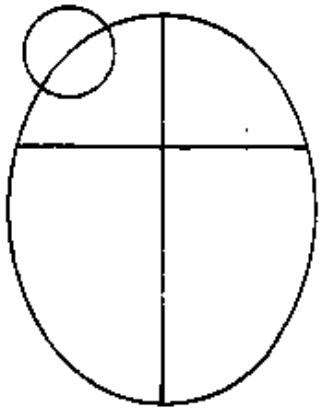
In objectivity it is now co-included that, if the Earth moves in the elliptical force-line around the solar centre, the bodily organism must arise whose fundamental activity is bodily extension—growth of body into another body. But in objectivity it is not yet co-included that the Earth must move around the solar centre. Thus we once again have to experience the Self-determination of the Force in a further initial movement.

5th. *The movement of the body around the spatial centre*. When this movement exists as an initial movement, as a "first impulse," then it is compellingly co-included that the body—in this case the Earth-body—takes up the organic life of the ellipse into its plastic centre, and thus into its whole pictorial reality. The organic-bodily life is therefore "contemplable" through this elliptical circuit. Moreover, an infinite variety of the organic-bodily life is now contemplable, because we "see" that each point of the infinitely many points of the elliptical line has its own extension and therefore, as line-point, its own "character." Infinite "variation" is now contemplable through the contemplability of the horizontal, causal, many-pointed elliptical line.



But the "mutation" is not yet pictorially

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co-included in objectivity. If we were to experience no further Self-determination of the Force, we would have to contemplate organic-bodily life as infinitely many varieties within one and the same line, in one and the same causality, in one and the same "species." For from our constructions nothing yet speaks of a radical change beyond a single line. Where, then, must the Force again take place in order to command that radical change? In the perihelial point. For where the deepest and complete principle of body-formation is found, there must also be the deepest and complete principle of body-reformation. We shall readily recognise the fundamental reforming act of the Force in the perihelial point if we remember what astronomy teaches about the movement of that perihelial point. It tells us that it revolves around the solar centre together with the whole elliptical plane of which the Earth's orbit is the circumference. That movement is therefore a movement of the entire perihelial ray; that movement is a radical, "outside-the-line" change issuing from the spatial centre itself into the plastic centre of the Earth; that movement is a radical change, a mutation-change. But it is not yet to be found in our construction. It requires a new Self-determination of the Force. As sixth initial movement I therefore name further:

6th. *The change of position of the perihelial point*. This new initial movement pervades all the preceding ones

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and is therefore the continual renewal of all formation; it is the ground of every radical change of life.

And out of these six fundamental, grandly simple initial movements the whole formation of a solar system can then also be *plastically contemplated*—its unshakable regularity and its infinite variety or irregularity[1)]. I say: *plastically contemplated*. Take careful note of the distinction between astronomical observations and pictorial-mathematical ones. Astronomy in no way contradicts our "initial movements"; it even confirms them, but … it merely *observes* and *predicts* from causal considerations, whereas we *see formations* from *original* seeing. From our six initial movements no other movement can be "precisely" *predicted*, but all other movements can be "exactly" *seen through* on the basis of these initial movements. In other words: once we have clearly seen these six initial movements and become thoroughly familiar with them, the irregularity of reality shows itself as understood and therefore harmonious irregularity. We then see through every irregularity as inwardly unfolding from one Self-determined Force, and we find it beautiful *because we see through it*. All painful disorder that at first sight the irregularity seems to bring with it is then

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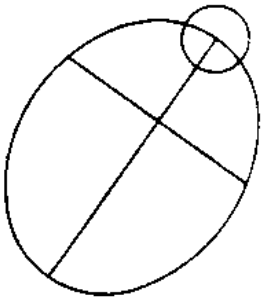
1) "Variety" by itself is not yet "irregularity." But *infinite* variety is irregularity.



presupposed and lifted up into a "beau désordre". Then we gradually begin to experience ourselves as admirers of all reality, as unmoved and moving in one, as *living rest*. And then we experience that the Force from the beginning must be what finally comes to consciousness in us: *Living Rest*.

This is the *seventh* way in which we experience the Self-determination of *the* Force: as Living Rest, which as Life eternally re-creates and as Rest eternally sustains. It is the supreme experience of the Force, and therefore a seeing-through of the All, and therefore no longer conceivable in a separate figure. From that supreme experience the whole reality becomes *new*. From that supreme experience we contemplate the objective formation *entirely afresh*, in order to see and see through it ever more positively, ever more deeply subjective and therefore ever more completely objective.

I do not at all wish to assert that we can find each of the seven experiences of the Self-determination of the Creative Force in order within the seven days of creation of the ancient Genesis story. But the number “seven,” the “sacred number,” for which we find such remarkable and spontaneous

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fondness in humanity, especially in religious thought, is thereby explained as of real significance in creative life.

And what is more, these seven modes of experience of the Self-determined or free Force are identified with seven clearly discernible modes of human emotion, of which each must be born from the other.

The *first* emotion is: *wonder*.

The essential object of wonder, which always remains an object of wonder, is: Space and Time. It was said long ago by the Ancients, and it remains forever truly said: the beginning of all wisdom is wonder. But we can now "see" which objectivity always corresponds with wonder: it is Space and Time. What other feeling could well inspire us in the face of Space and Time as such than the feeling of wonder! We have expressed Space and Time as such in a logically exact figure: it was the Cross-illustration, the absolute ray and the absolute straight circle-line, the *open* figure that represents *open* absoluteness. Against that illustration there is nothing to object intellectually; it is irrefutable, it “works out,” and yet—who does not wonder and keep wondering at the absolute ray and the absolute straight circle-line! Wonder is the primal human emotion, and essentially the primal emotion toward Space and Time.

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That primal feeling of wonder can indeed often be reborn as admiration, but in living humanity that primal feeling always remains open for the conception of ever new admiration. Thus that essentially open feeling must exactly objectify itself in an exactly constructed, open figure. It is often regarded as the highest wisdom of life when someone says: I wonder at nothing any more. But that is not wisdom of life, that is weariness; it can at times indeed be the weariness of the sage, but it is still weariness and not wisdom. Life-wisdom itself is always kept open by the ever-open feeling of wonder, which must again and again become admiration. The true sage is always characterised by a lasting gesture, a lasting expression of wonder. In our wisest moments we wonder at the most ordinary event, at the very fact that we exist. Wonder is not only the beginning of all wisdom, but the abiding principle, the very fore-life of wisdom.

The first act of wonder is a determination of Space, not yet a determination in Space, but of Space. It creates a definite spatial centre with which there is now co-created infinite ray-movement and infinite line-movement out of and around that definite point. We quite naturally determine that spatial centre to begin with within ourselves. Thus the first definite act of wonder is a

movement from within ourselves, as spatial centre—a "gazing into Space" [1]. That same conceptual representation of definite spatial centre with ray-movement out of it and line-movement around it we have met in the first experience of the Self-determination of the Force. Thus that exact conceptual representation tells us that the emotion of wonder is identical with the first experience of the free creating of the one Creative Force itself.

The *second* emotion is: *longing*.

Wonder of itself gives rise to longing. Deep within the infinitely many *feelings* of longing there lives longing as a single natural human impulse or *emotion*. The first act of longing is a directing—a directing in Space, a determining in Space, not *of* Space now, but *in* Space. Longing is an inquiring direction, a "looking out"; it is like casting a searchlight. And that first act can be constructively and precisely objectified only in the elliptical extension. In it the first definiteness *in* Space is given: not yet a definite point, but already

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1) Our consciousness can temporarily fall back to that primal determination, which is a determination *of* Space and not yet *in* Space. And this can happen so radically that we lose all hold on further determinations. With this the inner *essence* is explained of the peculiar nervous disorders that bring "fear of space," hallucinations of enlargement of our own body, enlargement of distances, and so forth. *Essential* healing can be expected only from formative insight.

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definite direction—the perihelial ray with the other distinct ray-strokes. That same conceptual representation we encountered in the second experience of the Self-determination of the one Creative Force. That experience is longing; it "extends" in a constructively exact sense.

The *third* emotion is: *desire*.

Longing naturally gives birth to desiring. Deep within the infinitely many *feelings* of desire there lives desire as one human natural impulse or *emotion*. Desire is a feeling-direction toward a completely determined objectivity. The most fundamentally completely determined objectivity, however, is the plastic centre. Thus the act of desiring is constructively and precisely objectified in the perihelial point, which is the plastic point. And only in this way is that act constructively and precisely objectified. This is the same conceptual representation as in the third experience of the Self-determination of the one Creative Force. That experience is desiring.

The *fourth* emotion is: *the drive to rule*.

Desiring naturally wishes to rule. And to rule is nothing other than "limiting" what is desired, "possessing" the desired in free, encompassing power. Thus ruling is to be seen constructively and precisely as the limiting of the formation to a definite corporeality, whereby the formation becomes living-still or acquires definite "shape." Ruling requires the same exact conceptual representation as

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the fourth experience of the Self-determination of the one Creative Force. That experience is ruling. Deep within infinitely many ruling *emotions* (*lust* for rule, *craving* to rule) there lives the drive to rule as one human natural impulse or emotion. It lives in the innermost humanity of us all and brings forth Napoleonic geniuses who "give shape" to new human life, again and again.

The *fifth* emotion is: *the drive to govern*.

From ruling naturally comes governing. Governing is the completion of ruling, and the most characteristic act of governing is "organising," fertilising into organic life—into growth and blossoming and propagation. Now, the objectification of that act can be compellingly and rightly conceived only as the movement of the body along the elliptical line: the same conceptual representation as in the fifth experience of the Self-determination of the one Creative Force. That experience is governing.

The *sixth* emotion is: *the drive to reform*.

The governing that truly governs wishes also to reform, wishes again and again to renew the formed in its deepest plastic self, in order not only to let it grow further but also to keep it originally fresh. What is the deepest, entirely characteristic act of reforming? Nothing other than the renewing of the spring-source itself from which the soul of the form drinks in formative power. The reforming force carries the old form again and again in new position toward the source of life

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on another "level," so that this form may not always drink at a dead-identical fountain and yet may always drink the one Life. Well then, that deepest act can constructively be objectified in no other way than in the movement of the perihelial point, *the* source of formation. That same conceptual representation we encountered in the sixth experience of the Self-determination of the one Creative Force. That experience is reforming.

And the *seventh* emotion is: *admiration.*

All human emotion is rooted in wonder and is ripe in admiration. Admiration is *Living Rest*, whose objectification is "beauty." And what is beauty other than complete movedness—regularity and irregularity in one, a unity that is ever … surprising in its variety. The objectification of beauty is *all* reality in so far as it is seen through. That same objectification we found in the seventh experience of the Self-determination of the one Creative Force. That experience is admiration, continually refreshed by wonder.

Let me then close the first half of this lecture with the good wish that your wonder may live on always, and that you may never utter the life-wearied saying: I wonder at nothing any more. I have surely given you fresh occasion for wonder. That is very good. You may well say: How is it possible, where does he get it from! Well, I can tell you where I get all this from: from the one-human, from that life of our

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human being in which we do not speak a separate little language, but listen to Language itself and make the meaning of its native-born words contemplable and verifiable through exact, geometrical conceptual representations. What we thus come to contemplate is indeed correct—it "works out"—but it remains also an ever-renewed occasion for living meditation. It remains always wondrous. And that is very good.

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We have come to know various modes of human emotion as different, more or less conscious experiences of the Self-determination of the one Creative Force, which ultimately reveals itself as Living Rest. But life and rest in one are nothing other than life without external aim; it is life for the sake of living, life that lives out of and for itself alone. Life-for-the-sake-of-life—that is, in one word: *play*. The one continual act of creation is a *play*. Our ancient Bible already says that the wisdom of God "played" at the founding of the Earth, and even the latest thinkers—Nietzsche, for example—speak of the "play" of creation. Now, we human beings also "play." And we shall now learn to know human play precisely as living-one with the creative play of the Cosmic Force. In play we practise—whether we know it or not—a particular mode of expression of emotion in which we experience the Self-determination of the one Creative Force. But now

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I speak of human play, not of pastime or mischief, but of play. True human play is high “earnestness” and yet not in the least “weighty.” It is high earnestness, for it is life for the sake of life itself—life without afterthoughts, life without “external” aim, transparent life that inwardly deepens and gives outward form, yet externalises nothing. But with all its high earnestness, true play is not in the least weighty. It is no play if it pretends to be weighty. Play is light; it knows of no external obstacles. Play is free; it knows of no external duties. Play is the eternally young Life that keeps us resilient under every pressure of wavering and duty. Play is the faithful Life that again and again carries us away from every life of compulsion to the fresh refreshment of the origin itself. For both individual and people it holds true that whoever “plays false” is perverse, degenerate, de-divinised. And what is false play, adultery in the deepest, most essential sense? It is the play that denies its light, free nature and burdens itself into mischief or mere pastime.

I felt this keenly when I let Charis say in "*The Gospel of the Earth*" [1] :

“Do you know what is important?

“What is important is what is eternal, and all things are multicoloured acts of one eternity.

“Therefore everything is equally important, and because everything is equally important, nothing is important.”

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1) "*Het Evangelie der Aarde*" (The Gospel of the Earth) by Schoenmaekers, is an allegorical poem of Charis, a child of the Earth and pure love, whose mission is to restore living unity of spirit and matter, love and creation, and to free humanity from sterile respectability and profit-driven life. Published in *De Beweging*, Vol. 2, October 1906.

"This the royal soul of every person knows, and that is why it plays."

I felt that keenly at the time, but I did not yet know it positively. Now I know it. Now I have understood play rightly, and I can now positively contemplate it. I now see that human play is an exercise of the distinct emotions in which the human being experiences the Self-determination of the Creative Force. In society play has grown into distinct groups of play. Each group corresponds with one of the distinct emotions that are experiences of the Self-determination of the Creative Force. I shall point out to you each separate group of play in society and show with which emotion it corresponds.

To the first group of play belong the so-called *games of chance*. Now of course we all know that games of chance are dangerous. It is not easy to keep a game of chance truly *play*; it readily becomes "weighty," and then it becomes slavery—the opposite of play. But that degeneration says nothing against the emotion of the game of chance itself. The game of chance in its unspoiled nature is an exercise of *wonder*. The game of chance is a natural exercise of that "gazing into Space" in which nothing definite is yet present, a curious looking-out for what will fill that space. Notice the wonderful distinction in language between eagerly expectant (benieuwd) and curious (nieuwsgierig). I

am "eagerly expectant" (benieuwd) when I am filled with wonder; I am curious (nieuwsgierig) when I undergo no wonder and artificially wish to stimulate my desire for wonder. But let us not stray from our game of chance. How natural that play is! There is no people and no human child that does not like to “guess.” We certainly do not have to go to Monte Carlo and guess at "rouge et noir" to discover that love of riddles within us. Guessing is so natural that we often set ourselves riddles, play a game of chance all alone. Then, for example, we walk in an avenue and think: “Now I am eager to see whether the number of that row of trees is even or odd.” Or we see a couple of children running a race: “Eager to see who will win.” That is a natural little game of chance, an exercise of the under-life of all wisdom—wonder. There are of course games of chance of far more adventurous and striking kind. But the essence of the game of chance we now understand.

From wonder comes *longing*. We have already grasped and seen that. But which group of play is now the natural exercise of longing? The essential act of longing, as we saw, is in extension—at bottom the extension of the circle-line into an elliptical line. That is nothing other than the fundamental realising of the line into a *line with a starting-point*, whereby concrete progress becomes possible. That is nothing other than the fundamental realising of

concrete Time. With this the play of longing is indicated. It is the play in which a *story* captivates us, holds our attention, makes us see the concrete line that a human being follows—the single line from one event to another. In our childhood we loved fairy-tales; that was an expression of essential longing: we followed Little Red Riding Hood, Bluebeard, Tom Thumb along their time-line, their history. At a riper age we love less naïve histories, but we continue to love history as long as we can see in it a clear line—and a line that has points of ever-varying, surprising character … an "elliptical" line. The whole study of history, in so far as it does not become a dead "discipline," but gives answer to an immense human feeling, is an exercise of our longing, a play of longing. Reading novels and dramatic theatre can captivate us also through art. But even if little "art" is offered, novel and theatre still fascinate us, as long as we can clearly see the line—the tense, living, surprising line. In this way we practise and cultivate our longing in the play of history, sometimes naïvely, sometimes artfully, but in essence the same play we played in our childhood—the play of "Once upon a time … and then … and then …"

But from longing comes desire. "Desire," we said, "is a feeling-direction toward a completely determined objectivity," a plastic form,

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a formation. Desire does not objectify itself into a historical line, but into a wholly definite something, a formation, and no longer concerns itself with the history belonging to it, concerns itself neither with what happened beforehand in relation to it nor with what will happen afterward in relation to it. In what social game does the human being play out that desire? In the game of *love*. It is first of all a game of youth: the play of the boy who devours that girl with eager glances and does not think of yesterday or tomorrow—yesterday perhaps another girl was his world, tomorrow perhaps another girl will be his world. The play of the girl who receives the desire of that particular boy and expresses it in gestures of youthful fullness of life. But it is also a play of former youth—if only she is not jealous and can play by seeing a play!

In the game of love we practise desire. Moral rigorists will leap up and say that such a thing is not permitted. And indeed, one can argue that love must not remain a play. That can be argued with many solid reasons—moral, political, juridical, and ethnological reasons. But let us, in loyalty to the truth, at least admit that in reality love begins as play—or it is no love but calculation. Love *begins* at least as play, and as a play in which our desire is exercised—our desire that we have come to know as the third

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mode of experience of the free Creative Force itself. Thus that play is a sacred play, a play full of earnestness but without weightiness. That this play, through all sorts of surrounding circumstances, is often forced to end in weighty duties is also not to be denied. But, in truth, is love still love in so far as it is struck into duties? I hope that we have courage enough at least to say to ourselves: no. Love can still live through duties, but duty as duty is not love—that we know. And as soon as love lives through duties, that love is again … a play, the play of desire. And where that play knows that it is play, and wills to be play, and can still avoid the heavy weightiness of a moral, political, juridical, and ethnological kind—there it is not only good but sacred; there it is fresh human life, abundant life, honest life. And if those who are already struck into duties do not wholly estrange themselves from the play of love, they owe it to those who can still play, free from all duties. Of course we must not deny that love can meet an even worse fate than being struck into duties: it can be lowered into mischief or mere pastime—anything but a "play"! But of that we do not speak now. We speak now of play—of fresh laughter of life that looks up from deepest inwardness and shines in honest eyes, of a light

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that for a moment illumines through all duty-heavy darkness—something real, yes, but not of this world. We speak now of a secret that two people have fathomed with a single all-seeing glance… They will keep that secret silent out of reverent awe, and they will deny it as soon as it threatens to become weighty. Yes, when the weighty threatens, they will deny their secret, even to one another perhaps, with the most solemn oaths … for that secret is born of play and lives in play alone.

The play of love is indestructible in human society, and let us be heartily glad of that. Love outside marriage makes love within marriage still possible. The ancient Romans saw this clearly. The “Vestal Virgins,” whose calling it was to keep the fire of the household hearth burning, lived outside marriage. If the Vestal Virgins were faithful to their calling, they surely played their play of love, their play of desire.

But from desire comes *ruling*. It is not hard to discover the group of play through which the human being in society exercises the sense of rule. To this group belong all games in which we exert ourselves to “overcome.” That group of play is *sport* in the widest sense of the word. In that play human lust for rule is ennobled precisely because it realises itself in "play". Non-playing, weighty lust for rule is perverse lust for rule: it makes the human being jealous in defeat and becomes taunting parvenu-cruelty as soon as it gains a victory. Non-playing, weighty lust for rule is perverse

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lust for rule; it breeds bitterness at every failure and bragging at every success: behind all weighty lust for rule lurks *envy*. But playful drive to rule is the life of a noble instinct. There is nothing so powerfully hostile to pretentious envy as the play of victory and of defeat. That play is a true war against envy. And it is indeed a *holy* war—the war against envy—the only holy war, even though its warriors wear no heroic uniforms but very unweighty, graceful sports clothes. For envy is in all its forms *the* opposition to *the* creative; envy is in all its forms the denial of life itself—not destruction from a drive to re-create, but destruction from wanton lust to destroy alone. Envy is always revenge—revenge against the humbling suffering that Truth must lay upon the human being, revenge against well-known Truth, sin against the Holy Spirit, accursed gift of hell. And against that: playful drive to rule! The true King will wish for his people a rich variety of games in which they may express their unspoiled drive to rule. Then envy must wither in his people, and true greatness will be acknowledged and not gnawed at and undermined. A people with healthy drive to rule can truly *appreciate*.

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From ruling, we said, comes *governing*. Governing is always, as a social act, some form of "moralising." Ennobling of morals, ennobling of laws, fair application of the laws, administration of justice—what is everything that happens "in the name of the King," at bottom, other than "moralising"? And what again is that "moralising" in society as *a game*? It is *satirical humour*, the elegant conversational tone by which we good-naturedly "put one another in the spotlight." It is a noble play, that sparkling humour. It leads from wit to true spirituality, to inspired reasonableness. That play is a mark of a people as a people. One may say what one will of French frivolity, but the French nation is undeniably a "people." And therefore it understands so well the wit of society. The French know how, in their conversation, to shoot little arrows like the arrows of Amor: one likes to be struck by them; they penetrate, they "speak the truth," they "hit," without embittering; they are not dipped in poison, but in a wholesome fluid that refreshes the blood. The French may, in that respect, serve as an example for us Dutch. There does indeed hover a splendid unity *over* the Dutch nation, a genuinely Dutch unity—the Dutch Language. But that unity still hovers *above* our nation; we merely touch our Language with our heads, our hard,

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clear, Dutch heads, but we do not yet carry the Language in our hearts. Therefore our nation is not yet, in completed reality, a "people," and we notice this in our national "wit." Dutch wit does indeed sparkle here and there delightfully and playfully in the street, but it has not yet penetrated the true society, the intimate circle. There we can indeed "trip each other up" and "give sly digs" and act out "Eye for eye, prick me and I prick you again," but that is not yet "wit." That is not yet sparkling ingenuity; it is no play, no courteous play in which the human instinct to govern is exercised; it is not yet the expression of people who know that they must be practised in governing, if only in order to be able to govern themselves.

In Rome I once spoke with an old, venerable French priest, a missionary bishop. He told me that when he was still very young Pope Leo XIII wished to appoint him as bishop. "I was not very happy with that distinction," he told me; "I confess that I really did not have the courage to hold such a responsible post in foreign, uncivilised, dangerous lands. I came to an audience with the Pope and spoke modestly about my objections. I said among other things: I am still so young. But Leo XIII put me neatly in my place: La jeunesse, mon fils, est un défaut dont on se corrige

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peu à peu. [1)] The old Bishop smiled delicately: Si je me suis corrigé de tous mes défauts comme de celui-là, je touche maintenant à la perfection. [2)] That is wit, courteous wit, the *game* of governing. Leo XIII was a King through and through. And that old Bishop also. The true King honours intimate wit and therefore honours those who carry the Language of his People not only in the head but also in the heart.

From governing comes *reforming*. And what is reforming as society, specifically as social *play*? It is the *festival*. "The reforming force," we said, "carries the old form again and again in a new position toward the source of life on another 'level,' so that this form may not always drink at a dead-identical fountain and yet may always drink the one Life." Well then, that happens as social play in the festival. It matters little on what occasion a festival is celebrated; the festival-celebrating itself is a refreshment at and of the source of life itself. In the festival the human being, as a social creature, practises the instinct of reform. In the festival we become once more thoroughly free, thoroughly fresh; then we let ourselves go again, then we again give

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1) Youth, my son, is a defect of which one corrects oneself little by little.

2) If I have corrected all my defects as I have that one, I now touch perfection. It's an elegant way of saying: "Old age has come naturally; if only all my other faults would correct themselves so naturally!"

ourselves over with all our heart to the generous draught of life. A people that truly celebrates a festival re-examines itself, reforms itself in its past, which becomes a joyful present and thus brings eternal growth. Thus the true festival is always a triumphal feast over envy. For envy is always against reform; envy is always the spoilsport in reforms, worst of all when it pretends to have a spirit of reform. Envy is never transparent; it is always cautious; it likes to shield itself and easily hides behind outward, traditional formality. Let us not unlearn how to celebrate festivals: in the festival decorous envy finds a decorous death. Everything that is not envious rejoices *along* in a festival, for the festival is so thoroughly *society*—envy-free, joyful society.

The festival is thoroughly society. And therefore (marvellous unity of counterparts!) precisely in the festival society is so well attuned to experience the one Life-force; and the experiencing of that one Life-force is the experiencing of solitude. Solitude is not hostile to society, but finds precisely in society its intimate counterpart. Solitude is solitary in order to create and re-create the multiplicity of society. Solitude is rich; it experiences unity in order to give and to bestow multiplicity. And which play is the play of the giving solitude? It is

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art in all its breadth—the play in which the human being practises the feeling that is borne by wonder and itself is *mature* wonder, or *admiration*. Art is the play of admiration, whose own object is beauty. Art is a solitary play: only those who draw from their own innermost unity can be artists. Yet, and precisely for that reason, art plays for society: it is an offering to *the* Force, which is a Force *for all*.

And with this ends our positively-mystical explanation of play. That explanation itself was a play—a play with words and figures. But those words are words of verifiable reality, and those figures are conceptual representations of verifiable reality: thus will our contemplation play itself into actual life.

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QUESTIONS.

I. *May we not briefly call the one Self-determined (thus free) Creative Force "God?*

Yes, we may now do so, because we can now state exactly what in positive mysticism the word "God" must mean.

For the positive mystic "God" must finally mean: the one Force that becomes conscious of itself in the manyfold substance, and that in the Human Being becomes self-conscious, experiencing itself as one Force.

The etymology of the word "God" ("God" is related to "Wodan," the name of a Germanic deity) is not important here: the living usage of language is the only decisive factor in determining the true and living meaning of a vital word. Now the word "God" in living usage has a growing meaning that can become ripe for a truly exact, concrete meaning only for the positive mystic. The growth of the meaning of that word in the human species repeats itself more or less in every human individual, in so far as that individual truly feels and thinks personally. Every stage of that meaning corresponds

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to a stage of inward, human reality.

To begin with, the word "God" corresponds to human wonder, which explains why this word is still often used as an exclamation of amazement. That primal feeling—wonder—is in itself no fear, but it often goes together, especially in the case of the savage, with fear. Wonder is in essence, as we have already recognised, a feeling of Space. In that stage the human being already feels vaguely that in Space a force becomes conscious, or: personifies itself. He projects that personification into Space and begins to venerate the deity in one or more personalities as Maker of the great All.

We have seen that wonder very naturally gives birth to the emotions of longing, desire, ruling, governing, and reforming, and is repeatedly reborn as admiration. In harmony with those emotions the human being must in turn project the deity as personification of Longing, which lives in concrete Time or history (God as Justice); as personification of Desire, which determines peoples or individual human beings and makes them elect (God of "election," Sectarian God, War-God); as personification of Ruling, which sets limits to everything and thereby reveals itself as

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*un*limited (God as Omnipotence); as personification of Governing, which "moralises," gives commandments and sees that they are carried out (God as King); as personification of Reforming, which rewards and punishes in order to ennoble human beings (God as Father). Time and again God appears, with more or less power, through all these forms as the projected personification of Admiration (God as the "good" God, our dear Lord), who is nothing but Love and creates everything in order to raise it to perfection—however incomprehensible that "good" God may be.

But when at last our admiration, after many efforts of thought and feeling, has become fully self-conscious emotion, then it begins to see through objectivity in its essence, then it begins to contemplate objectivity positively as formative movement; and then the human being no longer projects any personal, subjective God into it, but sees matter as objectivity—the objectivity that goes forth as counterpart of *the* Force or *the* Subject.

Then he sees matter as moved or "sent forth" by the Force; then he sees matter as *holy* Matter or "Holy Spirit."

Then he experiences that the one Creative Force becomes personal in him as human being. Then he experiences the personality of God as growing All-consciousness that grows into self-consciousness (consciousness of the one Force as one Force) in the Human Being. Then he experiences God as growing God-Human,

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and it is no vague poetry any more when he says: "In the deepest of my being I become God, more and more."

And in the inmost depth of that All-consciousness he continues to experience: the one Force that moves, unmoved; the one Force that Is.

II. *In this course a high appreciation of language has been expressed. But still we have heard so many "foreign" words. Should we not, if we truly love our language, avoid the foreign words?*

Language-life is a national unity that is vitally connected with other national unities. Language-life is indeed the life of a people as a distinctiveness, but not an exclusive distinctiveness. Language-life is national without being anti-international. The national unity of language is by nature no league of struggle against other national unities, as, for example, a sect is by nature a league of struggle against other sects. There is an international, universally human element in every national language, which reveals itself, among other things, in "foreign" words that grow quite naturally into the national language-life. This holds especially for those foreign words that already clearly live in a wholly international way. The word "national," for example, is already a particularly *inter*national word.

Whoever loves his language will certainly not use foreign words if they clash with the character

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of his language or remain wholly outside the life of his language. But whoever loves his language *thoughtfully* will also not deny its character, which is a national peculiarity in and not against the all-human. The "purist" loves his language with unreflective love and makes of his language-community a sect. Precisely the foreign words, *well* used, keep the language inwardly fresh and promote its free growth. Whoever, for example, would translate the word "objectivity" as "voorwerpelijkheid" and the word "subjectivity" as "onderwerpelijkheid," would be concocting a clumsy literary jargon.

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VI.

OPEN NATURAL PHENOMENA.

We have come to know wonder as the under-life of all human emotion. And we have seen that the essential object of wonder is Space and Time as such—that is, Space and Time in so far as they remain "open," in so far as they are not yet plastic, not yet enclosed into form.

Space and Time as absolute, open counterparts are not "given" in nature. The *direct* data of nature are tangible forms or bodies. From these we derive Space and Time through our instinct for absoluteness, which grows from the most primitive naïveté to the most exact positivity. But nature does indeed offer us, very soon after the awakening of consciousness, other data than forms or bodies. To the higher senses, sight and hearing, it offers objective data that are not closed forms: light and sound. Light, as light, is not form, but an open natural phenomenon. And sound, as sound, is not form, but an open natural phenomenon. And as such, light and sound can indeed be distinguished from the closed natural phenomena or forms, which really ought not

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to be called natural phenomena but natural appearances.

We shall now learn to know the two fundamental open natural phenomena as the given revelations of the deepest, open counterparts of objective reality: Space and Time.

Light

If we recall once again the "characteristic" of vertical movement or Space-movement, it is then very easy to see that light is the fundamental open phenomenon of Space, the fundamental phenomenon of open *vertical* movement. For light essentially goes forth from a centre; light is ray-movement, is essentially Space-movement. It is Space-movement and not plastic form. For light, as light, always has a centre, a point of departure, but that centre is a Space-centre, not a *plastic* centre. Light, as light, has no essential surface. It has no definite bodily boundary, but only a *vague* one—thus actually no boundary at all, for a boundary is by definition something definite. Light is not incidentally but *essentially* vertical movement, not incidentally but *essentially* Space. At every point of a ray of light the light can be "broken," not "bent," precisely because it is light. Every point of a ray of light is therefore latently a Space-centre. Light can even everywhere be broken up into various

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colours, which spread out spatially in straight rays. Thus we see light as essential Space-movement, as the fundamental, open phenomenon of vertical movement. For there is no phenomenon so essentially a movement from a centre as precisely light. Therefore we can also call light the "original" phenomenon. For the Space-centre is, in contrast with cause: origin. Whereas causality moves horizontally in the before and after of Time-movement, origin is the principle of Space-movement. Also in contrast with the plastic centre, the Space-centre is truly origin. For a plastic centre is indeed a principle—the principle of formation—but it is composite, composed of line and ray; it is the point of intersection of line and ray and therefore demands a deeper, uncompounded principle. And that deeper principle is the Space-centre, the truly original centre, from which Space-movement and horizontal movement and the pairing of both are governed.

Against this reasoning two objections can be made: one experimental and one hypothetical.

The experimental objection is this. If we force light to pass through a very small opening, we observe that the light moves in bent rays within that opening. That opening must indeed be very small, and the bending of the

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rays can indeed be observed only with subtle instruments, but the deviation from the "strict" ray-movement is nevertheless there, and so, it is said, we ought not to call light: the fundamental phenomenon of open-vertical movement which always spreads out from a centre in strict rays.

This objection is a welcome occasion for us to think through once again the course of our reasoning. We begin from the act of seeing, and we have rightly and reasonably acknowledged that the deepest open counterparts of objectivity are absolute counterparts: Space and Time. If now we find in nature a given open phenomenon which immediately presents itself as a phenomenon "from a centre," then we say that absolute-open Space reveals itself in that phenomenon, remembering also the "will to revelation" in nature that we have acknowledged. And we know very well that this spatial phenomenon may indeed be a "fundamental" phenomenon, but not an "absolute" phenomenon. We know well, even without experiments, that there are no absolute data in nature, and an experiment that comes to confirm this teaches us really nothing new. We know that absolute objectivity is recognised only by logical derivation from the naturally given relativity. But that certainly does not prevent us from again finding absolute objectivity in the relatively given natural reality—finding it again approximately. This,

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in fact, is precisely truth: to lead back the relative data of nature to absolutes—not in order to go on dreaming in those ideal absolutes, but in order to find those absolutes again in the relative data of nature. Only this definition of truth is a realisation of the human instinct for *truth*, which to begin with is an instinct for *absoluteness* and is fulfilled as an instinct of *recognition*. We call a sphere a sphere, although we know very well that "experimentally" no absolute sphere exists; we call a cube a cube, although we know very well that "experimentally" a cube is always only relatively a cube. That is the work of our inalienable instinct for *absoluteness* and *recognition*—our truth-instinct. That same inalienable, undeniable truth-instinct, raised to verifiable exactness, makes us say: light is the "fundamental" (not the "absolute") phenomenon of Space; light is the fundamental revelation of Space, which reveals itself because it must reveal itself out of deepest will-to-revelation. Thus we "see" nature; thus we see through it—from its relative outwardness to the absoluteness that lives within and behind it, and which we must acknowledge if we are not to deny our specifically human instinct for truth.

The second objection says that physics nevertheless has other explanations of light. Those

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explanations are indeed "hypotheses," but they do rest on precise, experimental observations. This objection is of a more general kind. It explains light by movements with which it is causally connected. This objection gives "causal" explanations in opposition to ours and as such is actually already refuted. We gladly accept causal explanations in so far as they are correct; we do not contradict those causal explanations, and they do not contradict us. But we want something more than causal explanations. We now no longer ask with what a phenomenon is *causally connected*; we now ask what a phenomenon is; we wish to *contemplate* the mystery of a phenomenon as mystery. Now mystery, as complete reality, is plastic reality or formation or form. Therefore we first had to learn to contemplate the natural forms. But open natural phenomena are not complete formations, and therefore we must see the open phenomena as *elements* of formation, integrated into the formative life of the whole cosmos. Verticality, now, is an element of formation; it is called to pair with horizontality into plastic form. Thus our explanation of light as fundamental phenomenon of verticality is a plastic explanation of light as an element of formation. And as the completed counterpart of light we shall recognise: sound.

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Sound

The completed counterpart of light is indeed sound. If we clearly realise that Time, absolute horizontality, wishes to reveal itself as a relative phenomenon, then sound presents itself at once as the fundamental phenomenon of horizontal movement. Sound is essentially supple, flexible, centreless, horizontal. Sound is causally most closely connected with air-waves, which we can easily demonstrate experimentally. But it "gives" itself immediately as *line*. Our hearing-contemplation cannot perceive sound otherwise than as line-movement, forward-going movement, Time-movement—precisely when we listen carefully to what sound essentially is, apart from all its "causal" connections. A painter who can accurately see light as what it *is* (even if he cannot express light fully and positively in words) will render his seeing of light in an expansion of colour. He does this because he sees that light is expansion. A composer who can accurately listen to sound as what it *is* (even if he cannot express sound fully and positively in words) will hear a certain characteristic precisely in the *length* of an individual sound and in the *length*-relation of individual sounds. This is because he hears that sound *is* "length" or "line." The longer or shorter duration of a light-phenomenon may be an incidental, perhaps

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overwhelming, impression, but the impression of that duration as duration is incidental. If, for example, we could make the light-phenomenon of a lightning-flash last a long time, the incidental impression would become different, but the light would not acquire an *essentially* different characteristic. That is because light is essentially not a phenomenon of duration or length or line, but a phenomenon of *Space*. But a plucked-string sound gives, for anyone who listens carefully to the characteristic of sound, an *essentially* different impression than a bell-sound, and the bell-sound again a fundamentally different impression than a prolonged organ-tone. The essential difference of characteristic between plucked sound, bell sound, and organ tone is already very elementary, but all music is music through artistic *length*-relation or *line*-relation of sound. Even the "height" or the "depth" of tones is nothing other than line-relation. And that not because the air-vibrations of high tones move faster than those of low tones—that is mere "causality." No, the difference between high tone and low tone is not "measured," but contemplated as line-relation. What, after all, do "high" and "low" mean, and how do we come to call some tones high and others low? High and low mean relations to a certain point, and the fundamentally characteristic relation to a point is the distance-relation of a line to its centre. A line that is far from its centre is high;

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a line that is close to its centre is low. A line that is far from its centre is visibly more "tense" than a line that is close to its centre, for from the Space-centre goes forth ray-expansion and, bound up with it, line-tension; and that ray-expansion and line-tension increase with the distance from the centre. This is the essential, formative-mathematical reason, apart from all causality, why a string (a line!) sounds higher the more it is tightened.

Sound is line; sound is essentially centreless, and this is the essential formative-mathematical reason why sound can so easily be directly expressed and directly reproduced in and by the phonographic line. Light vibration can indeed be written down in a line and read from a line, but light cannot be directly expressed in a line nor directly reproduced. That is true only of sound—and precisely because of its essentially flexible, supple character.

As a cosmic phenomenon, sound naturally has a cosmic origin. For our human cosmos—sun and Earth—that origin is the centre of the sun. That centre is the fundamental source of light and at the same time the fundamental Space-centre around which sound moves. The fundamental, horizontal line of sound is the fundamental line of our cosmos: the force-line of the Earth's orbit

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around the sun. We do not hear it directly, and therefore it is no "phenomenon," it is not "given" in nature as something perceptible. But we do hear it indirectly; upon it all horizontality, and therefore all sound, is based. Itself not immediately audible, it is "the" sound par excellence, because it is the force-line through which all sound can become audible. That is why the Pythagoreans spoke of the continuous sound or the "music" of the spheres. They knew the essence of sound—its bending, its linear nature.

Thus light and sound, as given open phenomena, are each other's completed counterparts. By this two things are said: **1st** that they are not "foreign" to each other but intimately related; and **2nd** that they are nevertheless essentially distinct. The physicist also knows that light and sound are not "foreign" to each other. But for him this means that light and sound differ only "quantitatively." In this he is mistaken, because he has not trained himself in the seeing of counterparts. Counterparts are essentially one and essentially distinct at the same time. This cannot be comprehended, but it can be seen very clearly. We need only to meditate upon an ordinary circle to see it: ray and line are in the centre, and through the centre, essentially one and essentially distinct at the same time. One and the same force, which differentiates itself into the

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essentially distinct senses of sight and hearing, also differentiates itself into the essential distinctness of Space and Time and into the essential distinctness of their "given" open phenomena: light and sound.

The essential distinctness of light and sound is of essential significance for a formative contemplation of natural reality as a "sorrowful" world. We contemplate light and sound as completed counterparts, integrated into the whole natural reality, and yet in our world of perception we do *not* contemplate their union into completed plastic form. We do not see light and sound perfectly intersecting to create a plastic centre for the expression of light and sound in one.

The formations that we behold on Earth are all expressions of verticality and horizontality, which are not "given" as sensory perceptibility, but which we must derive with reason and imagination from immediate natural data. As soon as verticality and horizontality are "given" as phenomena, they remain open phenomena—certainly not foreign to one another, but still distinct and unpaired. Through this our perceptual world is, for the present, visibly characterised as one of incomplete plastic form, as a perceptual world in which completed counterparts, though called to unite, still cannot unite;

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as a perceptual world, therefore, in which human formative contemplation and formative creation cannot yet come to full satisfaction. That is why our world is still a vale of tears: because we still perceive light and sound as entirely unpaired. This is certainly no "causal" explanation of the world's suffering. But it is an explanation that reaches deeper than all mere causality and tells us that no causal improvement of any kind can remove the essential suffering of the world.

That is not as sad as it might at first seem. At least for the person with so strong a positive-mystical disposition that he gladly gives his life for exact contemplation, this is only an incentive to see precisely what, in this perceptual world of closed and open phenomena, is pure human happiness. And thus he comes to a positive-mystical distinction between contentment and happiness.

The everyday contentment is for him the satisfaction of fulfilling his human vocation toward those phenomena in the world of closed and open phenomena—that is, to learn to see through them purely and verifiably, to learn to characterise them purely and verifiably as revelations of cosmic movements.

But happiness is for him no everyday contentment, no contentment amid open phenomena which, as completed counterparts,

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are called to expression and yet cannot come to expression. His happiness is a festive hour, brief and intense, in which he contemplates a beauty beyond the delight of the eyes, beyond the delight of the ears—a beauty nonetheless of sight and hearing, a beauty of sight and hearing in one. It is the one ecstasy of all the senses, in which he *feels* sight and hearing and their objectivity—light and sound—at least uniting into the formation of a new Earth, full of new living beauty.

That this new Earth is reality, the positive mystic knows with certainty, because he knows what counterparts are and what they are called to do. But the beauty of the new Earth itself he cannot yet contemplate in its unity and diversity; he can only have a fore-feeling of it. And that fore-feeling is his happiness, his festive hour of ecstasy. We can continue to live on from that happiness for a long time—but in full shuddering rapture it comes only for a moment; it would kill us if it remained. We can continue to live on from it as an assured expectation that once and somewhere the counterparts light and sound will create—and must create—a new and lasting formation, because they are counterparts, cosmic counterparts, integrated into the whole plastic life of the world. That new formation is earthly; it is born of light and sound. But it is a new earthliness, an earthly heaven.

This may perhaps seem to you a little fantastic.

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But let me point out to you that we have already experienced the pairing of two senses into a higher ecstasy of delight on a lower level. I say this to be clear and to give you a firm foothold in the whole of real life for our reflections.

Our most fundamental sensibility is our feeling in the strict sense—our sense of *touch*. All our other senses are really nothing other than differentiations and refinements of the sense of touch. To begin with, the sense of touch differentiates into *taste* and *smell*. Taste and smell are the two lower senses with the sense of touch as their underlife, out of which they are born. But these senses live together again; the unity of the sense of touch repeats itself in the union of taste and smell, and the delight of that reunion lives in a special organ: the sexual organ. Lower, animal sexuality is, as sexual pleasure, the ecstasy of taste and smell in one. The enjoyment of wine is a refined enjoyment in the same sphere. One drinks wine for the delight of taste and fragrance (bouquet) in one. The sense of touch differentiates, after the reunion in animal sexuality, once more into *sight* and *hearing*. But sight and hearing must again actually experience the unity of the sense of touch from which they are born. That already happens in some degree in higher eroticism; it happens above all in the ecstasy of cosmic love, cosmically-sensual

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love, which is "happiness." So is happiness, in the end, sensual love? Yes. A love that contemplates and, in contemplating, is fruitful; a love that *creates* the new Earth.

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Light and sound are the fundamental open phenomena outside imaged corporeality—phenomena on bodies. We shall now briefly discuss the fundamental open phenomena that are intimately connected with imaged corporeality—phenomena of bodies. After that we shall speak more positively about the "new Earth," of which we have already spoken.

In so far as bodies are bodies, they *are* to be called "radiations" or forms. But bodies have another function besides being bodies. They also have the function of body-*creation*—that is, besides the function of being a body, they have the function of real relationship to one another, by which they influence one another, ultimately influencing one another completely from form to form, that is, re-creating. The fundamental revelations of that real or working relationship of body to body are the fundamental phenomena of bodies.

Thus the *living quantity* of bodies is an open phenomenon of bodies. Every real relationship of body to body, however

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complicated or exalted, can be reduced to the relationship of *living* quantity. I say living quantity because quantity, as a real or working relationship—which is a re-creative relationship—cannot be known merely experimentally by measuring and weighing and counting, but only by an *insight* into its essential formative character. *If* quantity is formative, it must display horizontality and verticality; and indeed it does so as *heat* and *gravity.* The phenomenon of gravity is essential verticality or tension: it realises itself essentially in the fall of bodies; that fall is “rigid,” always following a strict path toward a single centre. The phenomenon of heat is essential horizontality or suppleness: it realises itself essentially in the expansion of bodies and is measured by the typically supple mercury that is so easily dilated by heat. [1)]

Even the *surface* of bodies can become an open phenomenon. In normal corporeality it is not so. In normal corporeality the surface is “closed” surface, one with the body’s interior and therefore "form". For a surface to become an open phenomenon, a disharmony, a disunity, must first arise

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1) This applies to the phenomenon of heat as a phenomenon "of" bodies, in so far as the heat is therefore intimately bound up with the body. As soon as the heat leaves the body, as soon as the heat “radiates,” it becomes a phenomenon "on" the body and behaves like light.

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between content and surface. *When* that happens—and *if* our reasoning so far is correct—we must come to see the surface of such a discordant, abnormal reality as an open phenomenon: a surface that is no closed form, an open surface that is "empty," and that, because it is called to enclose content, is visibly "asking" for content.

That occurs in the phenomenon of *electricity*. First of all, electricity as phenomenon is truly abnormal surface-movement. I say: electricity *as phenomenon*, because we are not now speaking of electricity as tiny bodies that are called "positive ions" and "corpuscles," very typical little bodies because they are the smallest bodies we can observe. These "positive ions" and "corpuscles" are forms—very small forms indeed, but still forms. But we are not now speaking of closed forms; we are speaking of open phenomena. As an open phenomenon electricity is abnormal surface-movement. The electricity, for example, that makes it possible for us to speak to one another by telephone, does not go in the wires or through the wires, but around the wires. As an open phenomenon electricity is *abnormal* surface-movement: "positive" or "negative" electricity, that is, raised or lowered tension of the actual surface. Where that raising or lowering is levelled out, the electricity *as open phenomenon* has disappeared. And does that abnormal,

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open surface-movement also ask for content? Yes indeed. Electricity essentially strives to become a formative element: horizontality, verticality, or plastic centre. It becomes horizontality as electric *current*, it becomes verticality as electric *light*, and it becomes plastic centre as electric *spark*. Is the sudden or point-like spark-movement then truly *plastic*? Yes, for it is visibly verticality and horizontality in one, a pairing of verticality and horizontality: it is, as verticality, *light*, and as horizontality, swift *linear movement*—an "over-leaping" from body to body.

And now we shall speak more positively about the "new Earth," or, in an older but more intimate phrase, "Heaven." This essentially belongs to a complete discussion of the open phenomena "on" bodies: light and sound. The open phenomena "of" bodies give no impression of dissatisfaction, for they are working relationships of body to body, intimately bound up with imaged corporeality. But the open phenomena on bodies are so open that they are, to begin with, perceived as forsaking formation, as forsaking one another, and yet as born for one another for intimate, formative union. This gives, at the outset, for those who can truly "contemplate", an impression of dissatisfaction, an impression of deep sadness, which for

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the positive mystic can only be lifted when he begins to see constructively that light and sound must in the end still unite into a new formation. This constructive insight into that new uniting goes hand in hand with a new blending of the diverse senses, sight and hearing—a *positive* blending, a blending such that we still keep sight and hearing distinct from one another on the lower level, even while they are in higher unity.

We have already spoken of a blending of taste and smell. That blending is at first anything but positive; it is at first an “intoxication,” for in it the distinctness of the senses is altogether lost. Apart from all *causal* explanations, this is the *essential* reason why wine “intoxicates”: it is, in a strong degree, taste and aroma in one. Not taste and aroma merely "together", but taste and aroma as a single reality. One who, through some occurrence, has lost the sense of "smell" can nevertheless be intoxicated by wine, because the aroma of wine is so completely one with its taste that the taste, by natural association, consciously or unconsciously brings along the aroma. Yet someone who has lost his sense of smell will not be so *naturally* intoxicated by wine: he will not relish it as much, he will not enjoy it so fully. And even one who, through some occurrence, can neither taste nor smell can still be intoxicated by wine. For taste

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For taste and aroma are so completely one with the very substance of wine that the absorption of wine into the organism, even apart from the *organs* of smell and taste, stimulates the centres of smell and taste in the brain and makes them react as one, consciously or unconsciously.

Intoxication—the blurring fusion of senses—is not to be unconditionally condemned. Certainly it must not *remain* mere intoxication or “exaltation”; it must be presupposed and lifted up into the positivity of conscious "ecstasy". But it must exist in order to be presupposed and lifted up. The instinct for intoxication is in itself a very natural, human instinct. It is the instinct that creates a newer, higher sensuousness out of the interweaving of separate, lower senses. "Ecstasy"—a most positive contemplating and creating—is intoxication that has been overcome and made positive. Whoever, on principle, unconditionally rejects every intoxication remains sober and dead in barren rationality without formation. More precisely: the constructive *contemplation* of the “new Earth” presupposes an intoxicating surrender of all our senses to the earthly beauty that we can even now fully experience, before any hereafter. I felt that surrender intensely when I wrote in "Christosophie":

"Now, with all your beauty, I want to intoxicate all my senses, O dear Earth.

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1) *Christosophie* (1915) is one of Schoenmaekers’ key philosophical works, written as part of his broader project to present a new, universal spiritual science.

May the sacred fragrance of your life drive away the thick smoke that billows from the arrogant world of falsehood surrounding me.

May I behold your Truth, my vision, born from your glowing Heart!

Thank you, O Earth, that you too give intoxication as an antidote to the poisonous vapors of the world,

That torment my soul with lying: there is no more Beauty . . .

No, I do not call this a heavenly illusion:

That the Sun loves me and my love nourishes me,

And that the birds greet me from far-off beloved ones,

And that the clouds rain from joy and from sorrow,
which is my sorrow and my joy —

For is the poet's vision not of you and your flowers, O Earth!

Now that I can see you as you are and appear to be, now I have died, I no longer live, but All lives within me.

But this dying is an act of overflowing life: thus would I die a thousand times,

And in dying know, that All lives eternally . . ."

Completely apart from the literary value or lack of value of this poetic prose — no one will claim that this little piece speaks "sober" language. It is intoxication through and through; it is enough to make a hardened total-abstainer drunk. And yet I can now, after years, posit everything I said then as controllably true. Still more: we can

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construct the "new" Earth exactly, out of the formative structure of the Earth we now inhabit.

When explaining the cross-structure of the human organism we said: "Thus the completion of evolution tells us what evolution has willed from the very beginning." That is a universally valid principle of evolution, for evolution is precisely nothing other than a visible outward manifestation of what is inward. Whatever has been present inwardly in life from the very beginning emerges at completion as outwardness. Well then, the ellipse — and likewise the Earth's orbital ellipse — is an evolution of the circle. The circle is from the very beginning the inner beginning or "principle" of the ellipse. That principle is from the beginning already immediately extended, "organized" into the ellipse, but *so as to appear again in completed evolution*. Let us clarify this by means of Fig. **XI**.

Here the eccentricity is, for the sake of clarity, taken to be very great, much greater than the eccentricity of the Earth's orbital ellipse. The dotted circle is the principle of the ellipse — the principle that from the very beginning is already immediately "organized" into the ellipse. That principle must emerge again at the completion of evolution; and since the completed outwardness stands in counter-relation to the inner beginning, the circle, as the *fulfillment* of the ellipse-evolution, must be in counterpart relationship to the circle as the *principle* of the ellipse-evolution.

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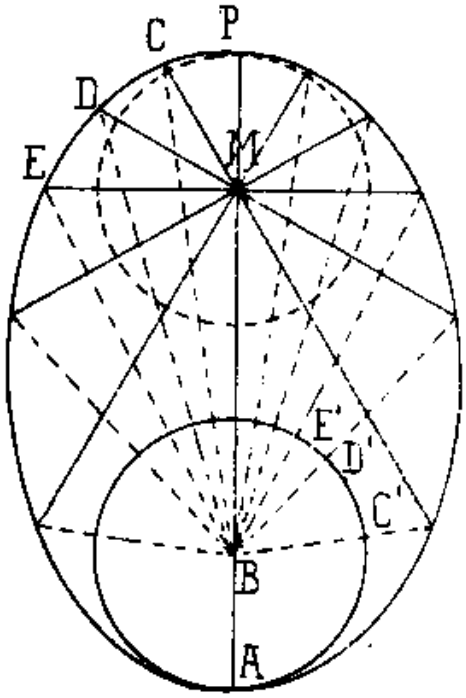

Fig. XI.

The circle with *B* as centre is therefore entirely the counterpart of the circle with *M* as centre. The circle with *B* as centre is the conceptual representation of the orbit of the new Earth, and the new Earth moves in counterpart relation to the Earth that "humans" inhabit. When the Earth is at *P*, the new Earth will be at *A*. When the Earth is at *C*, the new Earth will be at *C'*. When the Earth is at *D*, the new Earth will be at *D'*. When the Earth is at *E*, the new Earth will be at *E'*, and so on. Naturally, for the time being we may long "look out" for this new Earth without "seeing" anything of it. But there is more reality that people can desperately look forward to without

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seeing, and which nonetheless is reality. *The* only question now is whether our construction is correct. And it is correct. Therefore it must be realized. This construction is the formative construction of the new Earth out of the Earth that “humans” inhabit. This construction is "exact", not "precise". It will not tell us precisely what life on the new Earth looks like—and that is all to the good. But if we are able to "meditate" on our construction, it will indeed give us an exact characterization of the new Earth.[1)] “See” the ultimate circling-forth of the ellipse: it is a circle, but the organic character of the ellipse is presupposed and lifted up within it to a *supra*-organic living circle. The radii of this final circling-forth are not merely extended radii; rather, the extension—the organic element of the elliptical radii—is presupposed and lifted up within them to *supra*-organic living radii. Thus the final circling-forth is a circle-line that can pair with its radii to form embodiment, and that must pair to form embodiment in counterpart relation to the embodiment within the ellipse. The circle as a circle is "rest", as an inorganic circle it is inorganic rest, as an extended circle or ellipse it is organic life, and as the ultimate realization of the ellipse it is again rest, but now

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1) And there is an exact determination of place as well: it can easily be derived from Fig. **XI**, once we reduce the eccentricity to the true proportion of the Earth’s orbital ellipse.

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a supra-organic *living rest*, an objectively living rest, a fundamentally completed realisation of the living rest of the Subject or the Creative Force. The supra-organic circle is the ground-line of the ultimate, the "highest," objectification of the one Creative Force.

I said: Our construction will not tell us "precisely" what life on the new Earth will look like—and that is very good. Why is that so good? For those who have understood all that precedes, the answer lies close at hand. It is good because our wonder must remain open. It is good because, as living human beings, we must live with a powerful vision of life—sure and yet never dead-safe alone, sure and yet full of surprises. It is good because our contemplation must be *creative* contemplation. We construct our constructions out of, and toward, the contemplation of objectivity, and thus also out of, and toward, the experience of *the* Force. Now *the* Force is *Creative* Force. Positive-mystical contemplation is therefore positively creative contemplation: it creates and re-creates, as contemplation, its own objectivity. Thus we create and re-create the real Earth in and through our contemplation. And this is precisely the distinction between creating and producing: the creator creates from innermost inwardness and not according to any

pre-arranged plan or model—and therefore he continually encounters surprises. The producer, by contrast, makes something according to a pre-arranged plan or model and thus knows no essential surprise. The only “surprise” of the producer is whether his product succeeds or fails; but that is no true surprise—only a stroke of luck or a disappointment.

The distinguishing mark of a person who cannot yet create is a curious, cautious precision.

The distinguishing mark of a person who can create is a truth-loving, transparent exactness.

In the first half of this lecture we spoke of the happiness of the positive mystic—his "ecstasy". We came to know that ecstasy, in which every intoxication or “exaltation” is presupposed and lifted up, as a temporary feast: a momentary foretaste of the beauty of the new Earth in its unity and diversity. Alongside that ecstasy we have now learned of another attitude of soul in the positive mystic toward the new Earth: his *lasting*, assured contemplation of *its essence*—not yet of its diversity, but of its very being. This attitude is his confident, quiet expectation of the fulfilment of his contemplation. That certainty greatly strengthens his love of truth. He is no optimist who comforts himself away from painful reality. No, he dares to see through all painful reality; he acknowledges suffering as a necessary

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element in the life of formation, until that life is fulfilled. To many he often seems a pessimist, because most people do not dare to face reality and call anyone “gloomy” who names reality for what it is. In truth, however, his lasting disposition—his "character"—is neither optimistic nor pessimistic, nor even a golden mean between the two, but *open*: open to all reality. He goes through life with open eyes, ready to see everything, with open hands, always ready both to receive and to give. Earlier I named for you the mark of a creative person; now here is his inner attitude, his "character": *openness*—therefore aversion to all artificial secrecy and love for every natural mystery. That aversion and that love belong together. Manufactured occultism is never to be found in the positive mystic. It is very necessary to say this, especially in our time.

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VII.

REBIRTH.

The axiom of all mystical thinking and representation is the well-known axiom of Heraclitus: *Everything flows or Everything is movement*.

This axiom is through and through an "axiom." It is not a "dogma" that is accepted on some teaching authority, but a judgment that is instinctively recognised as true and becomes all the more certain, all the more positive, the more independently the human being thinks and contemplates. Whereas free thinking thinks away the dogma as dogma, free thinking thinks the axiom through to ever more exact contemplation. Dogma *demands* belief; the axiom *is* belief. Dogma demands belief because it brings with it no natural, free, indestructible belief. The axiom, however, is belief; the axiom is nothing other than a general human judgment that all people *instinctively* accept as correct, must accept as correct out of their own inalienable natural drive. In this acceptance one person will indeed be more deliberate than another, but no human being will deny an axiom. For an axiom is no compulsion

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of an authority in which I can, at least in my hidden inwardness, doubt, but a demand of human nature itself, to which we surrender ourselves all the more unreservedly the more unforcedly natural we can be. Thus, for example, it is an "axiom" and not a "dogma" that something exists, whatever that "something" may further be. Thus the Heraclitean saying is an axiom and not a dogma. For with greater or lesser deliberation all human beings believe—out of the urgent demand of their own instinct—that everything is movement.

An axiom is also to be well distinguished from a merely intellectual "principle," which is only a starting point of "conclusions," or a point of departure for the expansion of human knowledge. No, an axiom is a continual and immediate act of *the* human instinct of nature: the human "belief." An axiom is the continual and immediate consciousness of the human being as free, *formative* force, which moves and therefore has as its counterpart: its being-moved. Thus the axiom of Heraclitus is the axiom *par excellence*.

The saying "everything is movement" is really all-embracingly ambiguous; it can have an affirmative sense and a negative sense. In both meanings it is a fundamental expression of human instinctive consciousness. In a negative meaning it expresses that consciousness in times of weariness; in an affirmative meaning it expresses

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that consciousness in times of weariness; in an affirmative meaning it expresses that consciousness in times of fresh cheerfulness. Without that all-embracing ambiguity "the" axiom would not be wholly true. For the concrete human instinct is not always and everywhere actively creative; it is also often weary, and then it is still the same instinct. Therefore *the* axiom, which fundamentally expresses the consciousness of *the* human instinct, must be double-edged; it must express the instinct-consciousness in weariness and in cheerfulness.

In a negative sense “Everything is movement” means that nothing is steadfast, that everything perishes. In this sense the melancholy poets sing that life is a smoke, that all things are but passing ships in the dark night, and that it is so “hässlich eingerichtet” that so soon the hour of parting strikes, and so on— all confessions of weariness in the human instinct itself. That weariness and the melancholy connected with it are certainly very natural. But as long as they have a hold on us we do not experience the axiom in its affirmative, creative meaning. Yet that weariness is good: it exists in order to be lifted up into the experience of Rest—into the experience of *Living Rest*, which is the ripe experience of the Creative Force itself. In that ripe experience no weariness is possible any more, because it experiences the Force as Rest and Life in one. In an affirmative sense “Everything is

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movement": that the whole reality as reality is movement, that only movement is reality, and that therefore not-moving is identical with not-being-possible. Whoever experiences the axiom in this affirmative sense rejoices in essential movement, because he rejoices in reality. He rejoices in the passive being-moved of objectivity: the more it goes and passes away from movement to movement, the more real it must be. He also rejoices in the active movement of the Force: the more he experiences the Force as essentially moving Force, as destroying and re-creating Force, the more he experiences it as the one Force from which everything lives, the more he experiences it as *his* Force, the Life of his life. That is the joy of pure fidelity, the cheerful fidelity to life that loves everything because everything goes forth and passes away from the one Force, and which therefore clings to no thing.

In this course we have learned to experience the mystical axiom in an affirmative sense, and we have "positivised" it; we have learned to see objectivity as being-moved, and to see it "positively," in a controllable, exact way. We have constructed the whole of objectivity in broad outlines as movement and as movement of movement: the plastic movement of the body as movement of the plastic centre, the plastic centre as movement of line and ray, the line as

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the plastic movement of the body as movement of the plastic centre, the plastic centre as movement of line and ray, the line as movement of rays, the rays as movement of the Space-centre, and the Space-centre as movement of the self-determination of the Force. This line of thought proceeds entirely from what is immediately "given" in nature. Reality, as immediately given reality, is tangible, plastic reality. From that we proceed and lead inward, and finally we arrive at the Space-centre, which allows no further leading inward into objectivity and brings us immediately to the experience of subjectivity, the self-determined Force. But once we have experienced the self-determined Force, we go back again and now lead outwards—out from the Space-centre to ray, from ray to line, from ray and line to plastic centre, from plastic centre to bodily formation. And now? Have we not to lead the objective movement still further outward? Certainly. If the plastic form is complete movement (and it is, for it is complete objective reality), then it must also again be essentially moved, essentially change. And how shall it, as movement, essentially change? Since it has been born into unity from ray- and line-movement, its essential change can at first be nothing other than the breaking apart again of its unity into the duality of ray and line—*to begin with*, for that duality must again essentially move or change: it must once

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more unite into new plastic form. *Every plastic form separates into horizontal and vertical movement, which again unite into new plastic form*. That is the law of cosmic separation and reunification. The following figure is a conceptual representation of that law:

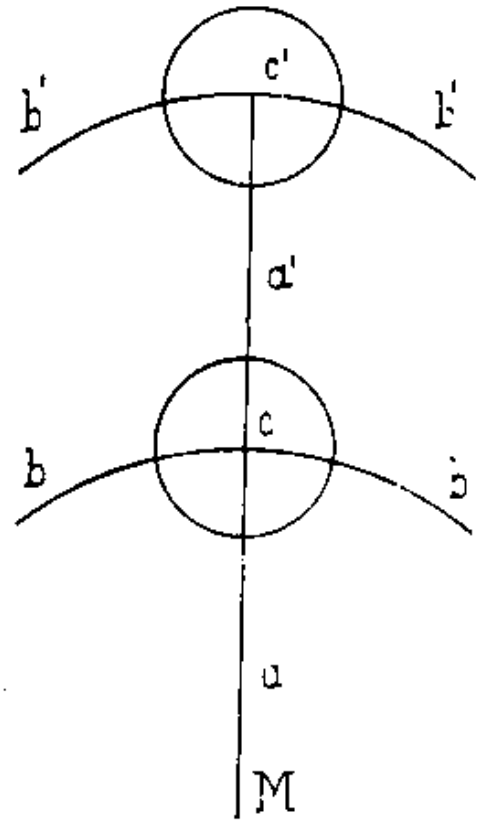

Fig. XII.

This figure is clear: M is a Space-centre; *a* is a ray-movement, *b* a line-movement, out of which *c*, a plastic centre, is born. From *c* arises a plastic form, indicated by a circular outline. That plastic form again separates into ray- and line-movement (*a'* and *b'*) in order once more to unite in *c'*, where a new plastic form again comes into being.

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That new plastic form must of course again separate into verticality and horizontality, which must again unite into yet another new plastic form. And so without end. Only thus does it become radically and completely true: *Everything is movement*.

We find this conceptual representation very easily again in our planets: Earth and Moon. Imagine, for example: *M* is the Sun-centre, *a* the ray-movement from that centre, *b* the force-line of the Earth's orbit, *c* the plastic centre of the Earth; then further *a'* is the ray-movement from the centre of the Earth, *b'* the force-line of the Moon's orbit around the Earth, and *c'* the plastic centre of the Moon. These planets give us a clear example, a very primitive application of the law of cosmic separation and reunification. That law naturally does not work everywhere so primitively; it does not merely keep on creating planetary spheres, but works on through into a reality that is for us very complex. We shall soon see that law applied in the life of colours, even though it is not so easy to recognise there as in the primitive planetary formation.

Moreover, this law lives deep within all plastic form, even into the Space-centre itself. Its principle is the primary elliptic focus, and its ultimate central realisation is the secondary focus (see Fig. **XI**). The primary focus is the origin, in which everything is poised to fall apart or to "pass away," the secondary

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focus is the central rebirth, the centre toward which and within which everything moves in order to realise itself wholly and entirely as highest objective movement. The secondary focus is "secondary" with respect to originality, but as ultimate central realisation of objectivity it is no less important than the primary.

If we now meditate once more on Fig. **XII**, we see a very peculiar coherence, a very peculiar unity of the two plastic centres. These plastic centres are, namely, livingly concentric. They are not deadly "identical"; *C* is something other than *C*. Yet there is a living unity between *C* and *C*, and indeed a *definite* unity with *definite* separateness. There is in objectivity no more definite separateness than that between plastic form and plastic form, for that separateness is the separateness of fully imaged, fully determined reality. And yet the plastic centre *C* is an innermost repetition of *C*. For *C* creates *C* out of the reunification of the cosmic movements in which it divides itself. How should we name with one Dutch word this innermost unity and separateness? I have already used that word involuntarily: "herhaling" (repetition). "Repetition" in the strict sense is a being-*again*, a being once more, a being *a second time*, a being *returned*. That word "repetition" says "the same" and yet again

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not “the same”; it says identity with separateness. No, there is no other word that better expresses that relation. To confirm this we can now add a distinction between three kinds of continuity or coherence or unity in given nature. We have already spoken of two continuities: causality and development. We may now add a third: the continuity of repetition.

Causality goes from thing to thing, from individual to individual; it moves wholly in the line and is only the course of the line; it is at bottom time-movement alone. Development goes from species to species; it moves wholly in the expansion of the ray, is expansion only, is at bottom space-movement, widening, spreading only. Repetition goes from plastic point to plastic point, from “soul” to “soul.” It is not mere continuation, it is not mere expansion, nor is it mere continuation with expansion; it is a breaking apart of a formation into its innermost constructive elements, in order, when those constructive elements reunite, to rise again into new formation.

We have already made the first two continuities visibly real by letting our instinct for truth itself become conscious in those continuities as instinct for absoluteness and for recognition, as the leading back of relative natural data to absolutes, in order to

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find those absolutes again in nature. In the same way the third continuity can also be made real. We have already rediscovered our construction of "repetition," very primitively, in the planets Earth and Moon, which in fundamental clarity almost seem to be a deliberate demonstration of the great law of repetition. Let us now rediscover our construction in the life of colours.

By "colour" we now mean the objective movement that corresponds to the subjective colour-impression. And by objective movement we naturally now mean movement of *formation*; purely causal explanations of colour from "vibrations" we leave their value, but they do not concern us here, because here we ask only for an *essential* seeing of objectivity as formation or element of formation.

The body, as fully imaged body, is colourless. That means still much more than the well-known statement of the natural scientists that colours are no properties of bodies. It means that the body, as visibility, as truth therefore, is "form" or "closed surface," and that this surface is visible not through colour but through the working of light and dark. The sculptor, who images a surface as surface, does not work with colours but with light and dark. And that is precisely the essentially plastic, the formative

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element of his art. The sculptor is not the formative artist par excellence because he works "in three dimensions," but because he causes a surface to live visibly as surface through the action of light and dark. All black-and-white art, in which no colour at all is involved and in which even the lines are more incidental—where, therefore, nothing else is expressed than dark against light—is essentially sculpture, even if there is very little "third dimension," indeed even if there is no "third dimension" at all. A painting, for example, of black and white alone is in essence a sculptural work.

The body, as fully imaged body, is colourless. Colour, on the other hand, is a phenomenon of an element of formation: ray, line, or plastic centre. The three primary colours are yellow, blue, and red: they are actually the only colours, for all others can be reduced to those three. These three colours are phenomena of ray-, line-, and plastic point-movement. In these three colours we see the complete formation separating and being repeated.

Yellow is ray-movement. Pure yellow is a radiant colour; yellow is among the colours the most "light," it expands spatially, flares outward, "springs forward," wants to be the centre of space-movement.

Blue is the opposite colour of yellow. As "light," blue is of course space-movement,

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but as “colour” it is the counterpart of the taut yellow; as colour, blue is soft, flexible, it gives the impression of retreating concentrically behind the yellow; as colour, blue is firmament, line, horizontality.

Red is the fusion of yellow and blue. A mere “mixture” of yellow and blue yields green. But a living, intimate union of yellow and blue gives red. Red—not blue-red or yellow-red but pure red—is “radiative,” the principle of complete formation; it does not leap forward like yellow, it does not recede like blue, but it “floats” in space before a blue horizon expanse. [1)]

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1) When I had written this, I read Goethe’s treatise on colours and found this characterisation of yellow, blue, and red already indicated there, although rather vaguely. Of yellow Goethe says, for example: “Es ist die nächste Farbe am Licht … erstreckt sich allein breit in den lichten Raum” (“It is the colour nearest to light … it alone spreads broadly in the luminous space”). Of blue he says, for example: “Eine blaue Fläche [scheint] vor uns zurückzuweichen” (“A blue surface seems to retreat before us”). He calls red “die höchste aller Farbenerscheinungen” (“the highest of all colour-phenomena”) and says that it arises from the intimate union of yellow and blue, “aus dem Zusammentreten zweier entgegengesetzten Enden” (“from the coming together of two opposite ends”). He expressly calls yellow and blue "Mutterfarben" (“mother-colours”). (Zur Farbenlehre, Didactic Part, Sixth Section §§765, 780, 794, 802).

How regrettable that Goethe also concerned himself with “causal” explanations of colour. He had such a good insight into the essence of colour as the objectivity of a humanly living colour-impression. Contemplation is a poetic vocation, and that was indeed entrusted to Goethe. But *causal explanation* is an occupation, a “profession”—and no poetic profession.

When I say: yellow “radiates,” blue “recedes,” and red “floats,” I am of course not in the least denying that colours can have infinitely varied effects, for example through artistic colour-relations and colour-forms and through nuances of every kind of blending and juxtaposition. Then I am speaking only of the fundamental, very natural, essential action of the colours and am very glad that this action varies into infinite diversity. The life of colours is certainly… motley, but no one will say that blue in itself is a “radiant” colour, or red a “receding” colour, or yellow a “floating” colour. Once we attach the verbs radiate, recede, and float to the three colours, we must say that yellow radiates, blue recedes, and red floats—and not otherwise. Now, these three verbs essentially belong also to the three elements of formation: vertical space radiates, the horizontal line recedes, and the plastic centre is the living floating-point, the living point of equilibrium, the point of “still movement” in the body. Thus in the life of colour we see the law of “repetition” confirmed: the fully formed, colourless body separates in terms of colour into yellow and blue, and yellow and blue once more unite into red. And this not in monotonous regularity, but in the many-toned nuances that approximate the absolute yellow, blue, and red in infinite variegation. Which body is for us "the"

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fully formed, colourless body? It is the Earth itself before all life upon it—complete as fundamental spherical formation, but not yet a bearer of life. At first no other activity is experienced by the Earth's surface than the alternation of day and night, the light and dark in the most primitive visibility of "closed" surface. But that surface opens—and the Earth now bears new life, life of colour, which as colour "reveals" the law of repetition. This is the essential reason why human beings love colours so much: they experience in colours—though they do not know it exactly—the joy of the returning life that "repeats," that disappears in order to appear again, always the same life and yet ever different. In colours we see formative life *at work*—and at work as life in the open phenomenon: light. Light as a whole does not yet present us with a visible interweaving with its counterpart, sound; but within light there is the interweaving of yellow and blue into red. Thus the joy of colours is joy in unsatisfied longing, joy with the urge toward higher formation .... the one true joy of human beings who are not yet "in Heaven."

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Fig. **XII** is a conceptual representation of *regular* repetition—but not of *perfect* repetition. To find a conceptual representation of *complete* repetition we must return to Fig. **XI**. The “secondary” focal point and all formation around it is a complete repetition of the “primary” focal point and all formation around it. We rediscover this conceptual representation in our actual cosmos when our contemplation also penetrates the natural data of human religious imagination: *”Heaven” is a concrete, complete repetition of the Earth*. This thought makes precise what Swedenborg [1)] perceived in a clarified yet inexact imagination: *Heaven and Earth are distinct, yet also inwardly one; they are perfect opposite formations*. Objections may be raised against that “old-fashioned” word "Heaven". But wrongly so. The word "Heaven" is not *fabricated*; it is a truly *born* word and therefore always new for those who can listen to it.

With what Dutch word can we express in a single term “*complete* repetition”? With the word: "wedergeboorte" (rebirth). Complete repetition is a complete returning after a complete disappearance, a living again after a dying, a… rebirth. That word too is not “fabricated,” but a genuine word of life. In religious language it has long been alive. In the West the complete repetition is indeed called "rebirth", in the East it is called reincarnation. The words “wedergeboorte” (rebirth) and

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1) **Emanuel Swedenborg** (1688–1772), the Swedish scientist-mystic and theologian.

"reïncarnatie" (reincarnation) express in essence the same concept, but with the distinction that "wedergeboorte" conveys more the content of the plastic repetition, whereas "reïncarnatie" (reincarnation) or "wederbelichaming" (re-embodiment) conveys more its *outward* expression.

The absolute rebirth is identical with the absolutely tragic, which we learned to know as absolute construction in the lecture on the Cross Symbol. The body of the Christ is seen in that absolute tragedy as completely dead and completely returned—disappeared from the separate formations and risen again as a renewal for the whole world, a renewal therefore in the very origin of the cosmos. The body of Christ, in dying, dissolves into ray and line, which then reunite in the solar centre. That is, seen constructively, the dying of the body of Christ "on the Cross": a going apart into cosmic verticality and horizontality, and a returning of Christ's soul to the space-centre of our whole world, in order to renew our whole world.

We can now supplement this construction with Figure **XI**: the body of Christ dies completely and rises completely because it gives itself wholly to the law of separation and reunification—thus it passes away entirely in individual earthly formations and is wholly repeated, or reborn, in the heavenly formation, where no separateness remains but complete

oneness of the many (veeleenigheid) lives as fully real reality. From within this heavenly formation the body of Christ maintains an intimate relation with our Earth and continually renews it in full actuality: our Earth "eats and drinks" Christ's flesh and blood, and that "eating and drinking" becomes conscious in the Christ-experiencing Human Being.

Naturally, all this has nothing to do with the question of whether the biblical story of Jesus is "historical" or not. This is a purely constructive contemplation, but nothing other than a purely constructive contemplation of the absolute tragedy, which is identical with absolute rebirth. If that absolute rebirth is reality, this must be its formative truth, apart from all history or legend. And is that absolute rebirth reality? Yes—it is pure reality, entirely in the mode of absoluteness. It is pure reality as the first act of our truth-instinct, by which we reduce a natural datum (in this case the "repetition") to absoluteness, to absolute regularity and absolute perfection. And it is also pure reality as the second act of our truth-instinct, by which we rediscover that absoluteness in nature.

Where then do we find rebirth again?

First of all, in the tragedy of Christ in our Gospels. That tragedy of Christ may not be a natural datum in the strict sense, yet it is still a natural datum

in a broader sense—an eminent, ancient cultural fact—which we must *penetrate* if we wish to make it wholly our own and gain the right to judge it. The creator of the Christ story knew, more or less positively, the absolute structure of rebirth. This becomes immediately clear once we ourselves fully grasp that structure in a positive way. And the creator of the Christ story has worked out that structure *dramatically*, exactly as it can be worked out *dramatically*: within relativity, or by approximation. *The Human Being who dies perfectly in order to be perfectly reborn*—that is the absolute tragedy which the poet had to express … in relative imagination or relative historical reality. And so he expressed it. The risen Christ is, by approximation, an absolutely reborn Christ. The risen Christ is, by approximation, no longer a mere beelding but an entirely new plastics (fully new formative reality). The risen Christ returns only briefly as a distinct embodiment on Earth, and then only to attest his reality to people who must see something tangible in order to believe in reality. The risen Christ soon disappears in definitive Ascension, and his angels declare that he will come again in greater glory. They tell this to people who likewise must hear that Christ, in that greater glory, will not be "here" or "there," embodied separately upon Earth. For the creator of the Christ tragedy knew,

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more or less positively, that the risen Christ can be called the reborn Christ only in so far as he is not attached to any separate corporeality whatsoever. He knew, more or less positively, that Christ may truly be called reborn only in so far as he is free Creative Force, which reveals itself in formative (beeldende) power and does not cling to individual corporeality, but causes it to pass from form to form, from birth to rebirth. The Christ story itself is, of course, also an individual formation, and therefore the reborn Christ cannot be "bound" to it. Precisely the pure Christ-experience gradually images away that story as the individual history of Jesus. But whoever is not yet able to contemplate the Christ story as formative, inward-constructive truth still has to ponder this eminent cultural datum before he can "grow beyond it."

There are also natural data, in the strict sense, in which we can clearly recognize rebirth and experience it in our own living bodies.

Every birth arising from human sexual union presupposes a real dying of a human, fully formed being—a dying which, in the very act of disappearing, is itself the principle of repetition. Every birth from human sexual union is, in its essence, a repetition. The human being is, to begin with, a child—girl or boy, but

above all a child—not yet sexually desiring or longing, but quietly living in complete formative wholeness. A child is, as a fully formed reality, finished; it does not desire or crave an opposite sex as a formative complement to itself. Then comes puberty, and after that the "adult" age. The girl becomes woman, the boy becomes man—but above all the child becomes a sexually desiring or longing being. Its calm life in complete formative wholeness is over: *the child dies as child, while it grows into man or woman*. That dying is a real dissolution into formative elements: verticality and horizontality. The male is the vertical in the sexes: the firm, originating, giving. The female is the horizontal in the sexes: the supple, reproductive, receiving. If we truly *see*—and do not merely *look*, with or without a microscope—we find in the relative natural reality of the sexes, in approximate form, the absolutes of the formative elements. And the reunion of the two sexes is thus a re-pairing of separated formative elements. They pair again into child—first of all in the two who unite, who become children again, who, after desire or longing, live once more in satisfied formative wholeness. And this satisfied wholeness is then realized in the birth of the offspring. Thus the offspring is a living repetition of what has died: the childhood of the parents. And this

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repetition is *complete* repetition, or *rebirth*, insofar as the sexual union is erotic *love*-union. For erotic love is—consciously or unconsciously—a rapport with the "higher world," with "Heaven."

Naturally, here again we must remember that an absolute can be rediscovered in relative nature only approximately and in infinite variety. But only in this way can we truly *see through* a relative fact of nature. Only in this way, for example, can we understand what religious intuition has meant by its belief in "original sin," a belief which, however variously shaped among different peoples, is still so widespread. The birth of offspring was felt as a repetition that longs to be rebirth, but which can never be perfect rebirth, because the child is not a perfectly new formation, but rather one more formation, one more body, added to the many separate bodies already on earth. Thus the religious instinct sensed an imperfection in the child, and this not merely in the general sense that "nothing is perfect in this world," but because the most natural act of love itself is imperfect insofar as, besides "re-creating" the parents, it also "produces" offspring. For that reason the religious instinct felt this imperfection as a defect in the producing reproduction and even in the creative love-union, insofar as that love-union is intimately bound up with reproduction; the religious

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instinct felt this imperfection as a natural inherited defect, a natural original sin.

Once we thus see through original sin—no longer sensing it vaguely, but clearly understanding it—a deep demand arises within our heart, commanding, inescapable, piercing all our feeling and thinking: *Redemption!* Redemption from the tormenting misery in the very source of human life. Imperfections in themselves are not yet torments, but as soon as we experience imperfection in the very principle of our life, then it is a torment. And once we have experienced it there, we want to be redeemed. And once we have experienced it there *positively*, we can no longer escape the drive for redemption as long as we live ….

How, then, shall this redemption become reality?

If I were an ascetic, I would preach renunciation. I would say: "You know well enough that every deed which creates more separateness brings more bonds with it. Therefore, perform such deeds no more. You know that attachment to any separate thing is imperfect. Well then—attach yourself to nothing, not even to yourself. Let chastity, poverty, and obedience be your ideals. Strive toward these ideals; and when you fall short in that striving, then do penance and repent!"

Thus I would have to speak if I were an ascetic. And thus thousands have answered humanity's

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question about redemption. But we now know for certain that this answer does not suffice. We know that a *real* force—and certainly a *redeeming* force—must be a *formative* force, and renunciation is anything but formative. Destruction can often be formative, but purely negative abstinence never is.

Our redemption can proceed only from a *formative* force. That before all else. The naïve Christian really knows this too, even if not exactly. The naïve, truly believing Christian has nothing of the preacher of abstinence. He hopes for redemption through the formation of the Christ-tragedy. He believes that Christ himself redeems him through his life and death. He believes in rebirth in Christ. His faith is a vague knowing, yet a knowing nonetheless—that redemption is nothing other than the dying-off of our separate individuality, in order to live again, to be reborn in the all-embracing formative personality of the all-human, the God-human. That rebirth is redemption, because it does not bring forth one more individual, but creates a radical renewal of the individual already there—a renewal of individuality into personality.

But in saying this I have already said more than the naïve Christian can surmise. His redemption is redemption for him, but not redemption for the positive mystic. His redemption is a faith

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in redemption that he cannot bring to pass, cannot make objective, cannot make controllably exact. Our redemption must be a redemption that we can bring to pass, controllably exact.

"The dying-off of my separate individuality in order to live again as personality"—what is that? After all that has preceded, the answer is clear. It is: to open myself to reality as reality, as formative movement. It is: to let reality so thoroughly pervade my individuality that this individuality lives no longer, but reality in it. It is: to presuppose the search for truth and to lift it up into the positive acceptance of truth. It is: to become conscious of the force, the one Creative Force, in the given objectivity. It is: to experience the heavenly formation within me, positively and consciously. Thus I am redeemed, wholly consciously reborn without bringing forth one separate thing more; thus I am loosed from the bonds of all separate things of the Earth, to live again as a conscious, free heavenly force that images away all separateness or "sin."

Naturally, this personal rebirth and redemption of the positive mystic has infinitely many degrees of approximation to the state of absoluteness. Yet that absoluteness is: the perfect Self-consciousness of the force in the Objectivity. That absoluteness is a "limit," which the positive mystic never "attains," but

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continually approaches more and more. And precisely for that reason his rebirth is a *living* rebirth; precisely for that reason his redemption is a *living* redemption—no mere outward "conversion," no single "event," but an unceasing growth, a continual bringing-up of his deepest personal life into the utmost reality that can be contemplated.

The rebirth and redemption of the positive mystic is the only positive experience of personal-eternal life. For it alone is an ever-growing consciousness of the one eternal Creative Force in the *oneness of the many* (veeleenige) of eternal Substance. Whoever can express Substance in a formative and exact way is, in his deepest being, the Counter-being of Substance. He is, in his deepest being, *the* Force itself and becomes ever more positively conscious of himself as such. All "proofs" for a continuation of existence hereafter, even if they were ever so well attested, are merely lowering matters of business, because they are not "formative." Whoever positively experiences his personal eternity experiences it as Counter-being of objective reality—something he does not prove but points out; something he does not merely look at, but sees; something he no longer merely observes, but contemplates.

Whoever has thus drawn up the deepest Self within himself into positive experience will certainly no longer curiously ask for details from a life before or after this one. He has material enough in this earthly life to know inner (innerlijke) rebirth and outer (uiterlijke) re-incarnation.

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His faith is a knowing, but a truth-loving knowing in which all curiosity is presupposed and lifted up—a knowing that continually finds new surprises in the Now. Therefore he does wish to know the essence of what lies before and after, but he sees the surprising varieties of the Now now, and the surprising varieties of what is to come he will see then. On the assumption that he could "precisely" investigate the hereafter in every detail, he would certainly not do so, in order not to spoil his surprises. Thus his wonder always remains open.

But even so, his belief in personal immortality is a *knowing* — a beholding (*aanschouwend*), formative knowing (*beeldend weten*). The naïve Christian already says that eternal life — rebirth and redemption as one — is, in its essence, not "virtue" or "morality," but a knowing: "to know God, and Him whom He has sent, Jesus Christ." The knowing of the naïve Christian is sound, but vague. That same knowing we have, in this course, made positive to exactness — objectively controllable through full humanity. Full humanity, however, is not the partial humanity of intellect alone, or of feeling alone; nor is it the combined humanity of intellect-and-feeling in harmony, but intellect and feeling united into *Composed Will* (*Bezonnen Wil*)[1], whose life is *formative knowing*.

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1) ***Bezonnen Will*** expresses a human *will* that acts out of calm, thoughtful insight rather than impulse—a consciously harmonised union of understanding and feeling.

Composed Will! Let us come to know it above all *concretely*, in continual relation with real, formative life: only in this way do we concretely experience fully conscious rebirth, positive redemption. I said that the naturally born fruit of human love-life becomes *re*birth. I can now reverse this: rebirth is human generative life; fully conscious rebirth, or positive redemption, is a fully consciously reborn human generative life — it is the rebirth of childlike sex*lessness* into living sexual *freedom*.

And what is sexual freedom? Neither the objective man nor the objective woman is sexually free: the sexual structure of each shows, in a beholdable way, its incompleteness, its need for completion, its dependence upon the other sex. Nor does the union of objective man and objective woman yield sexual freedom: sexual union gives only a satisfied manifestation (beelding) together with a natural "original sin." But deep within all masculine and feminine objective polarity (*tegendeeligheid*) lives *the* Force — the Subject — the Counter-Being (*Tegenwezen*) of Matter. The Force is masculine, for it is creative; it is subject. It is *supra*-masculine, for it is — more living than all counterparts (*tegendeelen*) — the moving counter-being of all material movement. Now the human composed will (*menschelijk-bezonnen wil*) is nothing other than a realisation of *the* Force. Therefore the human composed

will is *Man* in objective masculinity or in objective femininity, sexually free: free from all objective polarity, and itself the counter-being (*tegenwezen*) of objective matter, a supra-masculine counter-being. [1)]

All this is *concretely* to be experienced. It is not a "conclusion" drawn from a "principle," but a mature unfolding of conscious rebirth. The human being — man or woman — who beholds in a positively mystical way must, in the end, come to the experience of sexual freedom: to the experience of the concrete, supra-masculine unity of the two objective sexes. He must come to the experience of his I as composed will (*bezonnen wil*), and his tangible male or female corporeality he will then come to behold as an earlier stage of his individuality — a "former" self, a "previous incarnation." This former self, this previous incarnation, he will love inwardly, because he experiences inwardly that his reborn I has passed through it; but he will not be *attached* to that tangible corporeality. He will neither restrain it through artificial, ascetic abstinence, nor surrender himself to it at the expense of his freedom. All sentimental sexual attachment — with or without familial ties — he will concretely set aside as "former" stages of his development, as presupposed and superseded childhood. When he contemplates the essence of the hereafter, he does not in the least ask for a reunion with "beloved relations." Let everything

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1) This passage means that true humanity appears when the *Composed Will* becomes a living expression of the Force — the deeper creative power behind life. "Man" here does not mean the male person, but the fully realised human being. "Sexual freedom" does not mean licence, but freedom from dependence on the polarity of male and female. In ordinary life, both the individual and the union of man and woman remain incomplete and dependent on this polarity. When the human *Will* becomes a conscious expression of the Force, it rises above this dependence. "Supra-masculine" therefore means beyond both male and female: the human being becomes an active, formative power, no longer determined by this polarity.

change and pass away — even his own tangible corporeality: he is Composed Will (*Bezonnen Wil*), which manifests (*uitbeeldt*), re-manifests (*herbeeldt*), and dissolves (*wègbeeldt*), and which, as the counter-being (*tegenwezen*) of all this change, knows its own steadfastness. Even if, in the deepest love of the world, he has created a world-image (*wereldbeeld*), he will not cherish his spiritual child and plead with it to remain as it is — but he will command it to become an ever-new world-image.

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